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**MUSIC BY MEMBERS OF THE CHORAL FOUNDATION OF
DURHAM CATHEDRAL IN THE 17TH CENTURY**

**TWO VOLUMES
VOLUME TWO**

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UNIVERSITY OF DURHAM
DEPARTMENT OF MUSIC
1999**



1 8 OCT 2000

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composer, title, full/verse setting, vocal scoring [square brackets indicate an editorially restored part, and inc represents a work which survives in too incomplete a state to restore - surviving voice parts are shown], whether the music is an extract, reconstruction or transcription, and page number.

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EDITORIAL PRACTICE

The following is a summary of editorial practice used throughout the transcriptions.

Note values and transposition

Note values are left unchanged. Transposition follows the common accepted practice of upwardly transposing the music a minor third. The justification for this decision will be evident in the ranges of the vocal parts. Towards the end of the century, with the introduction of the Italianate style, transposition appears to be no longer necessary, and is consequently dispensed with. A glance at the prefatory staves will confirm the original key status. It is not clear at what pitch music from earlier in the century was performed when it was retained into the 1690s. At written pitch it would be too low.

Directs

The use of directs throughout the 17th century part-books at Durham to indicate the first note of the next line was almost universal. Their appearance in the organ books was not restricted to the end of lines however, but rather more they seem to imply the existence of a note usually out of reach (i.e. an interval of a tenth or more). Occasionally these notes can be accommodated by the other hand, and are often written on the other stave as well. Their appearance would seem to imply that, although the note may not be played as written, by means of octave substitution it can still be incorporated into the accompaniment. In such cases as this, the direct has been replaced with the note it represents without comment.

The reason for this is that, with manual to pedal coupling, the modern-day organist can more easily compensate for large stretches, and it is felt that, had the 17th century organist had the same facilities, the direct signs would have been written as notes.

Organ Parts

When filling out organ parts consideration is given to what can be practicably managed with two hands, though in rare cases unavoidable stretches of a tenth are written. Where this is not feasible, pedal coupling should be used. Consecutives in reduced organ parts are often unavoidable.

It has been decided not to add rests to organ reductions, as this would clutter the staves. They are not always in four parts, and the four parts are not always equally split between the staves.

In verse sections, a rest immediately before an entry is taken to show the entry itself more clearly, rather than indicating the lack of a note before it. In several instances the rest excludes the possibility of a third in a chord, and where editorial filling out occurs, the third is restored and the rest removed without comment. An example of this is in Henry Palmer's creed, bars 67-8. The triad at the end of bar 67 is followed immediately by a high E, with a rest below, to indicate the alto entry on the following beat. The texture is suddenly very sparse, and so it is assumed that the organist would fill out the chord.

Fermatas, double bars, semibreves and breves

In the manuscripts there is not a trace of consistency in the application of any kind of lengthening of the final note of a section. There are instances where some parts have a semibreve, some a breve and others a breve with fermata. It would seem logical that the last note of a section would be four minim beats long. Practical experience has shown that to replace the final minim with a rest maintains the pulse and momentum without shortening the note too much. In all cases a breve is shown, and no mention made of variants from this, unless they are of an exceptional nature. Where all parts agree on a semibreve, this is retained.

Underlay

It is clear that underlay was of only minor significance to the 17th century scribe. The instances of discrepancy are legion, and usually so unmusical that they can bear no relation to the composer's original. Major underlay discrepancies are listed in the variants, though minor ones are not. In each case the most musical reading is favoured, earlier sources taking preference.

Editorial matter

Editorially restored music is shown as small notes, and text and comments are enclosed in square brackets. The few exceptions to this rule are documented in the text relating to each transcription. Editorial ties and slurs are crossed.

Accidentals

Accidentals adhere to the following:

- normal accidentals - present in the source
- [square brackets] - missing in the source part though deemed necessary here through inclusion in another part in the source or through the repetition of a musical point. Accidentals which are lacking in the original through the obvious expected application of musica ficta are also shown this way.
- (round brackets) - cautionary. These accidentals do not appear in the sources, and here appear merely as an aid to the performer.
- above the note - missing in the source, though not represented in another part in the source. These accidentals indicate the editorial application of musica ficta. They should not be regarded as mandatory.
- redundant accidentals - accidentals which have no consequence in modern notation are suppressed without comment, such as repeated accidentals within a bar, and accidentals which are covered by the key signature.

Bars

Bar numbers are given every five bars. To discourage a regular stressed pulse a time signature of 6/2 is used, though occasionally bars of differing lengths are included without comment.

MUSICA FICTA AT DURHAM IN THE 17th CENTURY

There can be no doubt that *musica ficta* was used in performance of manuscript music at Durham in the 17th century. The music books abound with clues as to the implementation of ficta, though it seems likely that much was left to the discretion of the performer, and hence no two performances of the same piece would be identical. The following attempts to summarise the main treatments of intervals which would be assumed by the scribe. In other words, manuscripts would omit obvious accidentals, and expect the performer to implement them. As with many aspects of the manuscripts there is not a trace of consistency between manuscripts, between scribes, or even in the work of the same scribe.

Flattened third - where a third is flattened in another part immediately preceding, it will also be flattened in other parts. This is illustrated in William Smith's Psalm for Easter Matins, at bar 32. Alto 1 has flattened thirds from the first note of the bar, and, whilst the tenor note on the third beat isn't flattened in the part-books, they would have flattened it as a matter of ficta. The organ part confirms this. See also Geeres *Merciful Lord we beseech thee*, bar 13. The organ 'tenor' part has no flat, though it is two notes behind the bass which is flattened. The tenor books confirms the flat. In instances such as this, if the third were not intended to be flattened, it would be signified by the addition of a sharp. That the practice continued after the Restoration is illustrated in Foster's anthem *What reward shall I give*. Bar 29 bass and bar 33 alto both omit the accidental, though the organ confirms the flat.

Flattened fourth (rising) - on a rising scale over a tonic bass, the fourth is flattened (ie. perfect), even if preceded by an earlier sharpened note. e.g. William Smith's Psalm for Easter Matins b. 26 alto 2.

Flattened sixth - the question of whether or not the sixth is flattened is a common one. It is well understood that before the introduction of regular barring later in the seventeenth century, an accidental only pertained to the note immediately following, and not to any subsequent repetitions. Taking this rule at face value, however, poses several problems of interpretation, and it soon becomes clear that there were certain situations in which the musical ear, or 'common sense' overruled. A case in point is Smith's anthem *Almighty and everlasting God*. At original pitch this piece is in G minor with one flat. At the second beat of bar eleven the organ part has a flat for the G (originally E), though not for the second G, two beats later. The rule of accidental usage would tell us therefore that the second G should be a G natural. The rule of common sense overrides and tells us to flatten the note, here the fourth note of D flat major scale, avoiding a tritone with the bass. Hence, here there is an editorial flat under the note to show that it was not flattened in the original.

Falling seventh - the falling seventh is flattened, even when preceded by a rising sharpened seventh, cf. William Smith's Psalm for Easter Matins bar 5 alto 1, confirmed by the organ part.

Leading note (cadential) - the leading note is sharpened when preceding a root tonic chord at a cadence, even when no accidental is added, e.g. William Smith's Psalm for Whitsunday Matins, tenor bars 21-2. The lack of an a natural here would result in a tritone against the medius. Further evidence of this is at bar 39 in the tenor part, where two books supply the natural and the third (E10) omits it.

Leading note (non-cadential) - the leading note is also sharpened when it occurs mid-phrase. It is common for the scribe to omit the sharpening accidental from subsequent appearances of a musical point after the first has been sharpened. The singer will be expected to imitate without a reminder, cf. Hutchinson *O God my heart prepared is*, bar 23. The E naturals in the medius part are not notated for bass book M29 or the organ left hand.

Leap of a fourth - these can only be perfect fourths, and never augmented. Hence, a leap of a fourth from a B flat will be to an E *flat*, whether indicated or not, e.g. William Smith's anthem *Almighty and Everlasting God*, alto 1, bar 5.

Repeated leading note - where a leading note is repeated at a cadence, a sharp in front of the second note will also apply to the first. e.g. William Smith's Psalm for Whitsunday Matins, alto 1, bar 11.

Repeated notes - where a note with an accidental before it is repeated and the following note is the same, the accidental must be repeated. e.g. in a key signature of one flat, with a chord of D, if a part has an F sharp, immediately followed by an F with no sharp, an F natural should be assumed, without a cancelling accidental. Only by repeating the sharp will the note be repeated. e.g. William Smith's Psalm for Easter Matins, alto 1, bar 22, and Whitsunday Matins, medius, bar 41.

4-3 suspensions - where a third precedes a 4-3 suspension, and the second third is sharpened, the first will also be sharp, cf. William Smith's Psalm for Whitsun Matins, alto 1, bar 11.

4-3 resolutions - where a 4-3 suspension resolves in the classic cadence style (4-3-2-3), and the second third is sharpened, the first one will also be, whether indicated or not, cf. the final cadence of William Smith's anthem *Grant we beseech thee* (alto 1).

Repetition of a point - where a musical point is repeated, the accidentals will apply to subsequent airings of the point in other parts, unless contradicted, cf. William Smith's anthem *O God which for our sakes*, bar 24, alto 1 and organ.

Rising fourth - a rising fourth in a scale is always flattened, even with no accidental, e.g. William Smith's anthem *Almighty and everlasting God*, bar 16 organ bass. This is an E in the original and has no flat.

Rising second - in a rising scale, the interval between the tonic and supertonic is always a tone. Hence in a key signature of three flats, in a scale of G minor, the second note may not be sharpened in the source, but will always be an A natural. e.g. Hutchinson's anthem *O God my heart prepared is*, organ, bars 42-3.

Rising sixth - the same rule applies to rising seconds and sixths. A sixth will be sharpened where not indicated, if rising on to a sharp seventh.

Sharpened third - the final chord of a section always has a sharpened third, regardless of whether indicated. The end of the first chorus of Hutchinson's anthem *Lord I am not high-minded* has no D natural indicated in A1 or C1. That the third is sharpened is confirmed by Peterhouse ms 485.

TRANSCRIPTIONS

Medius

Alto

Tenor

Bass

Organ

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for

I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

I am weak, O Lord heal me, O Lord heal me for my bones are ve — xed, for my

Handwritten musical score for the hymn "I will bless the Lord at all times, I will bless the Lord always and forevermore." The score is written on two staves: Bass and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves.

Bass: The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The lyrics "I will bless the" are written below the first measure. The melody continues with a quarter note C5, followed by a quarter note B4, and then a half note A4. The lyrics "Lord at all" are written below the second measure. The melody continues with a quarter note G4, followed by a quarter note F#4, and then a half note E4. The lyrics "times, I will bless the" are written below the third measure. The melody continues with a quarter note D4, followed by a quarter note C4, and then a half note B3. The lyrics "Lord always and forevermore" are written below the fourth measure.

Organ: The accompaniment begins with a whole note G4. The lyrics "I will bless the" are written below the first measure. The accompaniment continues with a whole note B4. The lyrics "Lord at all" are written below the second measure. The accompaniment continues with a whole note A4. The lyrics "times, I will bless the" are written below the third measure. The accompaniment continues with a whole note G4. The lyrics "Lord always and forevermore" are written below the fourth measure.

Handwritten musical score for "Vers 4" in G major. The score is written for five parts: Medius, Alto, Tenor, Bass, and Organ. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "And let us ex-alt his name, ex-alt his name to-gether, and let us ex-alt his name, his name to-gether". The score is divided into three measures. The first measure is marked "editorial" for the Medius part. The second measure is marked "verse" for the Alto, Tenor, and Bass parts. The third measure is marked "Vers 4 Voc:" for the Organ part. The Organ part is written in a single staff, while the other parts are written in separate staves. The Medius part is written in a single staff, while the other parts are written in separate staves. The Alto, Tenor, and Bass parts are written in a single staff, while the Organ part is written in a single staff. The lyrics are written below the staves. The score is handwritten and appears to be a draft or a working manuscript.

Medius editorial

Alto 31

Tenor 31

Bass 31

Organ

And let us ex-alt his name, ex-alt his name to-gether, and let us ex-alt his name, his name to-gether

Vers 4 Voc:

[illegible]

Alto

Tenor

Bass

cho

cho:

verse

My song shall be of mer-cy and judg-ment, of mer-cy and judg-ment

full

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness

full

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness

full

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness, there shall no such

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

Medius editorial

Why do the heathen so furious-ly rage

Alto

Why do the heathen so furious-ly, so furious-ly rage, do

Tenor

Why do the heathen so furious-ly, so furious-ly rage, do

Bass

Why do the heathen so furious-ly rage to

Organ

to-ge-ther and why do the peo-ple i-magine a vain thing

rage to-ge-ther and why do the peo-ple i-ma-gine a vain

rage to-ge-ther and why do the peo-

-ge-ther, to-ge-ther and why

Handwritten musical notation for the first staff of the hymn. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a whole note, followed by a half note, and then a series of eighth notes. The lyrics "Te deum" are written above the staff, and "To thee cri-eth che-ru-bin and se-ra-phim" are written below the staff.

Handwritten musical notation for the phrase "thus con-tin-u-al-ly, continually, thus con-tin-u-al-ly, ho-ly art thou". The notation is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a simple, handwritten style. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The phrase "thus con-tin-u-al-ly, continually," is followed by "thus con-tin-u-al-ly, ho-ly art thou".

Benedictus

That we should be sa — ved from our e-n-e-mies, and from the hands of all —

— that hate us. To ful—fil his mer—cy pro—mi—sed to our fa—thers

Medius E4,5 Lord have mer-cy u-pon us, up-on

Alto ^{Bar 2} _{Can 2} E6,8 Lord have mer-cy u

Alto ^{Bar 1} _{Can 1} E7,11^a Lord have mer-cy u-pon us, u-pon us

Tenor E9,10,C13 Lord have mer-cy

Bass E11 Lord have mer-cy u-pon us, u-pon

us, and in-cline our hearts to keep this law to keep this law, keep this law.

-pon us and in-cline our hearts to keep this law.

and in-cline our hearts to keep this law, and in-cline our hearts to keep this law.

u-pon us, u-pon us and incline our hearts to keep this law.

us and in-cline our hearts to keep this law, to keep this law.

10 Lord have mercy u-pon us and in-cline our hearts to keep this

Lord have mercy upon us, u-pon us and incline our hearts to keep this

Lord have mercy u-pon us and incline our hearts to

Lord have mer-cy u-pon us, u-pon us and incline our

Lord have mer-cy u-pon us and incline our hearts to keep this law,

15

law.

Lord have mercy u-pon us, u-

Lord have mercy u-pon us

Keep this law.

Lord have mercy u-

hearts to keep this law.

Lord have mercy u-pon us

Lord have mercy u-pon

to keep this law. Lord have mercy u-pon us, have mer-cy

-pon us and in-cline our hearts to keep this law.

and incline our hearts to keep this law.

-pon us and incline our hearts to keep this law.

us, and in-cline our hearts to keep this law.

Lord have

Lord have mer-

u-pon us, and incline our hearts to keep this law. Lord

20

Lord have mer-cy u-pon us and write all these thy laws in our

Lord have mer-cy u-pon us, and write all these thy

mer-cy u-pon us, and write all these thy laws in our hearts

cy u-pon us, and write all these thy laws in our hearts

have mer-cy u-pon us, Lord have mer-cy u-pon us, and

Tenor

In thee O Lord have I put my trust,

in thee O Lord have I put my trust, let me ne-ver be put to con-

-fu-sion, to un-fu-si-on,

Alto

verse for a C. Tenor alone

verse

Tenor

verse for a Contratenor alone

verse

Bass

verse

And ga-ther'd them out of the lands, and

And ga-ther'd them out of the lands, out of the

And ga-ther'd them out of the

full

They went a-stray in the wil-der-ness out of the way

and found no ci-ty to dwell

full

They went a-stray in the wil-der-ness out of the way and found no ci-

full

They went a-stray in the wil-der-ness out of the way

full

O that men would therefore praise the Lord, O that men would therefore praise the Lord

full

O that men would there-fore praise the Lord, O that men would therefore praise

full

O that men would therefore praise the Lord, O that men would there-

| | | |
|--------|-------------------|------------------|
| Medius | editorial | |
| Alto | Dec Can editorial | Alto 1: Alto 2: |
| Tenor | | |
| Bass | | |
| Organ | | |

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

| | | | | |
|--------|-----------|--------------------|---|---------------------------------------|
| Medius | editorial | | | |
| | | Al—migh—ty God who | seest that we have no power of our—selves, to | |
| Alto | editorial | | | |
| | | Al—migh—ty God | who seest that we have no | power of ourselves, that we have no |
| Tenor | | | | |
| | | Al—migh—ty God | who seest that we have no | power, who seest that we have no |
| Bass | | | | |
| | | Al—migh—ty— God | who seest that we have no | power of ourselves, who seest that we |
| Organ | | | | |

| | | | |
|--|-----------------------------------|-----------------------------------|----------------|
| | | | |
| help our — selves, | no power of ourselves to | help ourselves, | both outwardly |
| | | | |
| power of ourselves, no power of our—selves to help ourselves, to | help ourselves, Keep thou us both | outwardly | |
| | | | |
| power of our — selves | to help ourselves, to | help ourselves, Keep thou us both | outwardly |
| | | | |
| have no power of ourselves | to help our—selves, to | help ourselves, Keep thou us both | outwardly |
| | | | |

| | | | | |
|--------------------|-----------|-------------------------------|---------------------------|----------------------|
| Medius decani | editorial | | | full |
| Medius cantoris | | | | And in earth full |
| Alto | | | | And in earth full |
| Tenor | cho | | | And in earth full |
| Bass | vers cho | verse, cantoris | Glo-ry be to God on high. | And in earth |
| Organ | | vers: Glory be to God on high | | |

| | | | |
|------------------------------------|----------------------|-----------------------|------|
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |
| peace, good will towards men, good | will towards men. We | praise thee, we bless | thee |

| | | | | |
|--------|-----------|---------------------------------|------------------------------|------------------------|
| Medius | editorial | | | |
| Alto | | | | |
| Tenor | | | | |
| Bass | | | | |
| | | [full, bass] | | |
| | | I am the res-ur-rec-ti-on | and the life saith the Lord. | |
| Organ | He that | | | |
| | | [organ pt. annotated in source] | | |
| | | | | He that be-lie-veth on |
| | | | | d. d. d. d. d. |
| | | | | He that be-lie-veth on |
| | | | | p. p. d. p. p. |
| | | | | He that be-lie-veth on |
| | | | | p. p. p. p. |
| | | | | He that be-lie-veth on |
| | | | | d. d. d. d. d. |
| | | | | He that be-lie-veth in |
| | | | | p. p. p. p. |

| | | | |
|--|------------------------|------------------------------|--|
| | me, yea though he were | dead, yet shall he live, and | whosoever li-veth and be-lie-veth in me |
| | me, yea though he were | dead, yet shall he live, | and whosoever liveth and be-lie-veth in me |
| | me, yea though he were | dead, yet shall he live, and | whosoever li-veth and be-lie-veth in me |
| | me, yea though he were | dead, yet shall he live, | and whosoever liveth and be-lie-veth in me |
| | me yea though he were | dead yet shall he live and | whosoever li-veth and be-lie-veth in me |

editorial

Medius decani

Medius cantoris

Alto

Tenor

Bass

Organ

If the Lord, the Lord him-self, if the Lord him-self, him —

If the Lord himself, the Lord him —

If the Lord himself, him — self had not been on our side,

If the Lord him-self,

If the Lord him-self, him —

If the Lord him-self, him —

— self had not been on our side, had not been on — our side may Is — ra — el now

— self had not been on our side, been on our side may Is — ra — el now

had not been on our side, on — our side may Is — ra — el now

the Lord himself had not been, had not been on our side may Is — ra — el now

— self had not been, had not been on our side may Is — ra — el now

[14]

| | | | | |
|--------|-----------|-------------------------|--|--|
| Medius | editorial | | | |
| Aito | | | | |
| Tenor | | | | |
| Bass | | | | |
| | | I heard a voice in | | |
| | | heavi say-ing un-to me: | | |
| Organ | | | | |

| | | | |
|--------------------------------------|----------------------------|---------------------------|-----------------------------------|
| | | | |
| -forth, write from hence forth bles- | sed are the dead, bles-sed | are the dead, are the | dead which die in the Lord, which |
| | | | |
| -forth, write from hence | forth bles- | sed are the dead, are the | dead which die in the Lord, which |
| | | | |
| -forth, write from hence | forth bles-sed are the | dead, are the | dead which die in the Lord, which |
| | | | |
| -forth, write from hence forth | bles-sed are the dead, the | dead, bles-sed are the | dead which die in the Lord, which |
| | | | |
| | | | |

10

die in the Lord, ev'n so saith the Spirit, the Spirit, saith — the Spirit. For they rest from their labours, for they rest from their labours,

die in the Lord, ev'n so saith the Spirit, ev'n so saith the Spirit. For they rest from their labours, they rest from their labours,

die in the — Lord, ev'n so saith the Spirit, saith the Spirit. For they rest from their labours,

die in the Lord, which die in the Lord, ev'n so saith the Spirit. For they rest from their labours, for they

for they rest — from their labours, they rest — from their labours.

they rest from their labours, they rest — from their labours.

for — they rest from their labours, they rest — from their labours.

rest from their labours, they rest — from their labours.

Tenor dec = can

Bass dec

verse full

62 beats

Man is like a thing of nought, his time passeth a way

Man is like a thing of nought, his time passeth a

verse

68 beats

passeth away like a shadow.

verse

68 beats

Bles-sed is he, bles-sed is he that hath the God of Ja-cob for his help

-way like a sha-dow.

Bles-sed is he, is he

and whose

and whose hope is in the Lord his God, his God,

and whose hope is in the Lord his God, his God.

hope is in the Lord his God, and whose hope is in the Lord his God, the Lord his God, his God.

| | | | | | |
|--------|-----------|--|--|--|--|
| Medius | editorial | | | | |
| Alto | editorial | | | | |
| Tenor | | | | | |
| Bass | | | | | |
| Organ | | | | | |

My song shall be of mer-cy and judge-ment, of mer-cy and judge-ment

| | | | |
|--|---------------------------------------|---------------------------------------|---------------------------------------|
| | | | |
| -ment, unto thee O Lord will I sing, O | let me have true understanding in the | | |
| | | | |
| judgement, un-to thee O | Lord will I sing, O | let me have true understanding in the | |
| | | | |
| -ment, unto thee O Lord will | I | sing, O | let me have true understanding in the |
| | | | |
| unto thee O | Lord will I sing | | |
| | | | |
| | | | |

Handwritten musical score for Bass and Organ.

Bass (decani): *vers* (first system), *verse, decani* (last system). Lyrics: "Set up thy".

Organ: *vers:* (first system), *vers:* (second system).

Handwritten musical score for vocal parts.

Lyrics: "self O God above the heav'ns, a-bove the heav'ns and thy glory".

Handwritten musical score for Medius, Alto, Tenor, Bass, and Organ.

Medius (editorial): *full* (first system), *My heart is fi-xed O God, my heart is fi-xed O God* (second system).

Alto (*vers*): *[verse] full* (first system), *praise. My heart is fi-xed O God, my heart is fi-xed O God* (second system).

Tenor (*cho*): *My heart is fi-xed O God, my heart* (second system).

Bass: *My heart is fi-xed O God* (second system).

Organ (*choi*): *My heart is fi-xed O God* (second system).

Medius editorial

Alto 1 Dec Can editorial

Alto 2 Dec Can cho

Tenor vers

Bass vers

Organ vers:

[verse, decani]

What reward shall I give un-to the

What reward shall I give un-to the Lord for

Lord for all the be-ne-fits, for all the be-ne-fits that he hath done, that he hath done un-to me?

all the be-ne-fits, be-ne-fits, for all the be-ne-fits that he hath done un-to me?

[Verse, cantoris] 10

I will re—ceive the cup of sal—va—ti—on, the cup of sal—va—ti—on and call u—pon the

verse, cantoris

I will receive the cup of sal—va—ti—on, the cup of sal—va—ti—on and call u—

[full] 15

name of the Lord, and call upon the name of the Lord, of the Lord. [full] I will of—fer the sa—cri—fice of thanks—

[full] I will of—fer the sa—cri—fice of thanks—

[full] I will of—fer the sa—cri—fice of thanks—

—pon the name of the Lord, and call upon the name of the Lord. [full] I will of—fer the sa—cri—fice of

[full] I will of—fer the sa—cri—fice of thanks—

cho: of—fer the sa—cri—fice of thanks—

Handwritten musical score for a hymn, measures 1-19. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a basso continuo staff. The lyrics are: "-gi—ving, of thanks-gi—ving and will call, and will call u—pon the name of the Lord, of the Lord." The music includes various note values, rests, and dynamic markings like "p" (piano).

Handwritten musical score for a hymn, measures 20-23. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a basso continuo staff. The lyrics are: "[verse, decani] I will pay my vows un-to the Lord in the sight of all his peo—". The music includes various note values, rests, and dynamic markings like "p" (piano).

Handwritten musical score for page 25. The score is written on ten staves (five systems of two staves each). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "ple, in the courts of the Lord's house, in the courts of the Lord's house, ev'n in the midst of thee, of in the sight of all his people, in the courts of the Lord's house, of the Lord's house, ev'n in the midst of thee". The piano accompaniment is in the right hand, and the vocal part is in the left hand. The score is written in a cursive, handwritten style.

Handwritten musical score for page 30. The score is written on ten staves (five systems of two staves each). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "thee O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord. Ev'n in the midst of thee, of thee, in the midst of thee, in the midst of thee, Ev'n in the midst of thee, Ev'n in the midst of thee". The piano accompaniment is in the right hand, and the vocal part is in the left hand. The score is written in a cursive, handwritten style. There are performance instructions such as "full" and "Ev'n" written above the staves.

35

in the midst of — thee of — thee O — Je-ru-sa-lem praise the Lord, praise — the Lord, praise the Lord.

evn in the midst of thee O Je-ru-sa-lem praise the Lord —, praise, praise the Lord.

— of thee, evn in the midst of thee O Je-ru-sa-lem praise the — Lord, praise — the Lord, praise the Lord.

thee, of — thee O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord —, praise the Lord.

midst of thee O Je-ru-sa-lem, O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord, praise the — Lord.

Handwritten musical score for the first system of the hymn "When the Lord turned". The score is written for five parts: Medius, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "When the Lord, when the Lord turn-ed a-gain, turn-ed a-gain the cap-ti-vi-ty of Si-on, of Si-on, of Si-on then were we like unto them that were we like unto them that were we like unto them that". The music is written in a simple, clear style with notes and rests clearly marked. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

Handwritten musical score for the second system of the hymn "When the Lord turned". The score continues from the first system, with the same five parts: Medius, Alto, Tenor, Bass, and Organ. The key signature remains B-flat major and the time signature is 4/4. The lyrics continue: "the cap-ti-vi-ty of Si-on, of Si-on, of Si-on then were we like unto them that were we like unto them that were we like unto them that were we like unto them that". The music is written in a simple, clear style with notes and rests clearly marked. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

Handwritten musical score for "The Song of the Sea" in G major, 4/4 time. The score is written on ten staves, with lyrics in German. The lyrics are: "dream. Then was our mouth, then was our mouth filled with laughter, and our tongue with joy, and our tongue with joy. Then said dream. Then was our mouth, then was our mouth filled with laughter, and our tongue with joy. dream. Then was our mouth filled with laughter, and our tongue with joy, with joy. dream. Then was our mouth, our mouth filled with laughter, and our tongue with joy." The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written in German.

| | | | |
|--|--|--------------------------------------|----------------------|
| | | | |
| they among the heathen the hea- | then, then said they among the hea-then, | the Lord hath done great things, the | Lord hath done great |
| | | | |
| Then said they, then said they | they among the heathen, the heathen, then said | they among the heathen, the | Lord hath done great |
| | | | |
| Then said they, then said they among the | heathen, then said they among the | hea-then, the | Lord hath done great |
| | | | |
| Then said they among the hea- | then, a — mong the | hea-then, the | Lord hath done great |
| | | | |
| | | | |

25

Turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears shall

turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears shall reap in

turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears

turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears

30

reap in joy, shall reap in joy. He that now goeth on his way, he that now goeth

joy, in joy ———, shall reap in joy. He that now goeth on his way, he that now goeth

shall reap in joy, shall reap in joy. He that now goeth on his way, he that now goeth

shall reap in joy, shall reap — in joy. He that now go-eth on his way, he that now go-eth

35

on his way weep — ing, weep — ing, and bear — eth forth good seed shall doubtless come a —

on his way weep — ing, weep — ing, and bear — eth forth good seed, good seed,

on his way weep — ing, weep — ing, and bear — eth forth good seed, good —

on his way weep — ing, weep — ing, and beareth forth good seed — p p p

on his way weep — ing, weep — ing, and beareth forth good seed shall doubtless

Handwritten musical score for "The Seed" in G major, 4/4 time. The score is written on ten staves (five systems of two staves each) in G major (one sharp). The lyrics are: "The seed shall doubtless come again, a gain, shall doubtless come again with joy, and bring his sheaves with joy." The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the staves, with some words spanning across bar lines.

40

him, and bring his sheaves, and bring his sheaves, and bring his sheaves with him.

bring his sheaves with him, and bring his sheaves, and bring his sheaves ———, his sheaves with him.

———— and bring his sheaves, and bring his sheaves with him, with ——— him.

sheaves with him, and bring his sheaves with him, and bring ——— his sheaves with him.

Medius
 (cantoris)
 Tenor
 (cantoris)

When the Lord tur — red again, tur — red a — gain the capti — vi — ty of
 When the Lord turn — ed again, a — gain the cap — ti — vi —

Si — on, then were we like unto them that dream. Then was our mouth fil — led with laughter
 — ty of Si — on, then were we like to them that dream. Then was our mouth fil — led with laughter

and our tongue with joy, and our tongue with joy. Then said they among the hea — then, the hea — then
 and our tongue with joy, with — joy. Then said they among the heathen

| | | | | |
|--------|-----------|---|--|--|
| Medius | editorial | | | |
| | | We know—ledge thee to be the Lord. All the earth doth worship thee, the | | |
| Alto | | | | |
| | | We know—ledge thee to be the Lord. All the earth doth worship thee, the | | |
| Tenor | | | | |
| | | We know—ledge thee to be the Lord. All the earth doth worship thee, the | | |
| Bass | editorial | | | |
| | | We know—ledge thee to be the Lord. All the earth doth worship thee, the | | |
| Organ | | | | |

| | | |
|-------------------------|--------------------------------------|--|
| | | |
| Fa—ther e—ver—las—ting. | Bles—sed be the Lord God of Is—ra—el | |
| | | |
| Fa—ther e—ver—las—ting. | Bles—sed be the Lord God of Is—ra—el | |
| | | |
| Fa—ther e—ver—las—ting. | Bles—sed be the Lord God of Is—ra—el | |
| | | |
| Fa—ther e—ver—las—ting. | Bles—sed be the Lord God of Is—ra—el | |
| | | |

Lord have mer-cy u-pon us and in-cline our hearts to Keep this law.

Lord have mer-cy u-pon us and in-cline our hearts to Keep this law.

Lord have mer-cy u-pon us and in-cline our hearts to Keep this law, to Keep this law.

Lord have mer-cy u-pon us and in-cline our hearts to Keep, to Keep this law.

Lord have:

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

| | | | | |
|--------|-----------|------------------------------|--------------------------|---------------------------|
| Medius | editorial | | | |
| | | We know-ledge thee to be the | Lord, all the earth doth | wor-ship thee the Fa-ther |
| Alto | editorial | | | |
| | | We know-ledge thee to be the | Lord, all the earth doth | worship thee, the Fa-ther |
| Tenor | #0 | | | |
| | | We know-ledge thee to be the | Lord, all the earth doth | wor-ship thee the Fa-ther |
| Bass | | | | |
| | | We know-ledge thee to be the | Lord, all the earth doth | wor-ship thee the Fa-ther |
| Organ | | | | |
| | | We know-ledge thee to be the | Lord, all the earth doth | wor-ship thee the Fa-ther |

| | | | |
|-----------------|---------------------|--------------------------|--|
| | | | |
| e-ver-las-ting. | O be joy-ful in the | Lord all ye lands, serve | |
| | | | |
| e-ver-las-ting | O be joy-ful in the | Lord all ye lands, serve | |
| | | | |
| e-ver-las-ting. | O be joy-ful in the | Lord all ye lands, serve | |
| | | | |
| e-ver-las-ting. | O be joy-ful in the | Lord all ye lands, serve | |
| | | | |
| e-ver-las-ting. | O be joy-ful in the | Lord all ye lands, serve | |

Handwritten musical score for a hymn, featuring six staves. The lyrics are: "My soul doth mag-ni-fy the Lord and — my spi-rit re-joy-ceth in". The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The score is marked with "[Full]" at the beginning of each staff. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Handwritten musical score for a hymn, featuring six staves. The lyrics are: "Lord, now let - test thou thy ser-vant de-part in peace, ac-cor-ding to thy word." The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The score is marked with "[Full]" at the beginning of each staff. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. There are additional markings "[can]" and "can" above the final staff.

| | | | | |
|--------|-----------|------------------------|-------------------------------|--------------------------|
| Medius | editorial | | | |
| | | Lord have mer-cy u-pon | us, and incline our hearts to | Keep, to keep this law. |
| Alto | | | | |
| | | Lord have mercy u-pon | us, and incline our hearts | to keep this law. |
| Tenor | editorial | | | |
| | | Lord have mercy u-pon | us and incline our | hearts to keep this law. |
| Bass | editorial | | | |
| | | Lord have mercy u-pon | us and incline our | hearts to keep this law. |
| Organ | | | | |

| | | | |
|--|------------------------|---------------------------------|-----------------------|
| | The Fa-ther al-migh-ty | ma-ker of heav'n, of heav'n and | earth |
| | | | |
| | | | |
| | The Fa-ther al-migh-ty | ma-ker of heav'n and | earth |
| | | | |
| | | | |
| | The Fa-ther al-migh-ty | ma-ker of | heav'n, of heav'n and |
| | | | earth |
| | | | |
| | The Fa-ther al-migh-ty | ma-ker of | heav'n, of heav'n and |
| | | | earth |
| | | | |
| | | | |
| | | | |
| | | | |

| | | |
|--------|-----------|--|
| Medius | editorial | |
| Alto | editorial | |
| Tenor | editorial | |
| Bass | | |
| Organ | | |

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| | | | | |
|----------------|--|--|--|--|
| Medius | | | | |
| Alto 1 Dec Can | | | | |
| Alto 2 Dec Can | | | | |
| Tenor | | | | |
| Bass | | | | |
| Organ | | | | |

We lift them up unto the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly

We lift them up unto the Lord. It is ve-ry meet and right so to do. Ho-ly, ho-ly, ho-ly,

We lift them up unto the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly,

We lift them up unto the Lord. It is meet and right so to do. Ho-ly, ho-ly, ho-ly,

| | | | |
|--|--|--|--|
| | | | |
| Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and | | | |
| | | | |
| Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and | | | |
| | | | |
| Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and | | | |
| | | | |
| Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and | | | |
| | | | |
| Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and | | | |

Handwritten musical score for a choir and organ. The score is written in G major (one sharp) and 4/4 time. It features six staves: Treble 1, Treble 2, Treble 3 (labeled 'editorial'), Tenor, Bass, and Organ. The lyrics are in Latin: 'In manus tuas domine commendo spiritum meum.' The music is a reconstruction of a piece by Geeres.

Treble 1
In ma—nus tu—as do—mi—ne com—men—do spi—ri—tum me—

Treble 2
In ma—nus tu—as do—mi—ne com—men—do spi—ri—tum me—um.

Treble 3 editorial
In ma—nus tu—as do—mi—ne com—men—do

Tenor
In ma—nus tu—as do—mi—ne com—men—do spi—ri—

Bass
In ma—nus tu—as do—mi—ne com—men—do spi—ri—

[Organ]

Continuation of the handwritten musical score. The lyrics continue: 'um. Re-de-mi—sti me, re-de-mi—sti me do-mi—ne De-us ve—ri—ta—tis, ve—ri—

Re-de-mi—sti me do-mi—ne De-us ve—ri—ta—tis, De-us ve—ri—

spi—ri—tum me—um. Re-de-mi—sti me do—mi—ne De-us ve—

—tum me—um, me—um. Re-de-mi—sti me do—mi—ne De-us ve—ri—

—tum me—um, me—um. Re-de-mi—sti me do—mi—ne De—us ve—ri—

The organ part continues with a steady accompaniment.

Handwritten musical score for the hymn "Com-men-do spi-ri-tum me-um". The score is written on ten staves, with the first four staves containing the vocal melody and the remaining six staves containing the piano accompaniment. The lyrics are written below the vocal staves. The score is divided into four measures, with the first measure starting with a key signature change from G major to E major (two sharps). The tempo is marked "10" and the time signature is "1st time".

Measure 1: - ta - tis, Com-men-do spi-ri-tum me-um, re-de-mi-shi me do-mi-ne De-us ve-

Measure 2: - ri-ta - tis, Com-men-do spi-ri-tum me-um, re-de-mi-shi me do-mi-ne De-us ve-

Measure 3: - ta - tis, Com-men-do spi-ri-tum me-um, re-de-mi-shi me do-mi-ne De-us ve-

Measure 4: - ri-ta - tis, Com-men-do spi-ri-tum me-um, re-de-mi-shi me do-mi-ne De-us ve-

[illegible]

Medius decani: *vers*

Medius cantoris: *vers*

Alto: *Dec vers Can chor*

Tenor: *Dec vers can vers*

Bass: *Dec vers can*

Organ: *vers*

verse

Mer — ci — ful Lord

verse

Mer — ci — ful Lord

verse, cantoris

Mer —

verse, decani

Mer —

5

we — be — seech —

thee to cast thy bright — beams of light u — pon

verse, decani

we be — seech —

thee to cast thy bright — beams of light u — pon thy —

verse, decani

We — be — seech —

thee

verse, cantoris

— ci — ful Lord . We — be — seech —

thee

verse, cantoris

— ci — ful Lord . We — be — seech —

thee

[illegible]A handwritten musical score for the hymn "Everlasting Gifts" by J. S. Goss. The score is written on ten staves, organized into five systems of two staves each. The top system includes a vocal melody (treble clef) and a piano accompaniment (bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are some corrections or additions indicated by brackets and extra notes. At the bottom right, there is a small number "101".

20

e-ver-la—sing gifts, e—ver-la—sing gifts. Through — Jesus Christ our Lord , through Jesus

e-ver-la—sing gifts, thy everlasting gifts, la-sing gifts. Thro ugh Jesus Christ our Lord —, through Jesus

— ver-la—sing gifts, e-ver-lasting gifts. Through — Jesus Christ our Lord, through Jesus Christ

lasting, ever-la-sing gifts . Through Jesus Christ our Lord, our Lord , through — Jesus Christ our

may at-tain to thy e-ver-la — sing gifts. Through — Jesus Christ our Lord, through

101

Handwritten musical score for a four-part choir and piano accompaniment. The title is "Christ, Jesus Christ, through Jesus Christ our Lord". The key signature is G major (one sharp, F#) and the time signature is 4/4. The score is divided into four measures, each corresponding to a line of the choir. The lyrics are: "Christ, Jesus Christ, through Jesus Christ our Lord, through Jesus Christ our Lord, through Jesus Christ our Lord. Amen." The score is handwritten and includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for "Amen" in G major, 4/4 time. The score is written on eight staves, with lyrics "men", "men, A", "men.", "men.", "men.", "men.", and "men." written below the staves. The music features various note values, rests, and bar lines, with some notes marked with a "p" (piano) and a "b" (basso). The score is divided into two systems of four staves each.

Medius decani editorial

Medius cantoris [editorial]

Alto

Tenor decani

Tenor cantoris

Bass

Organ

O praise the Lord, O praise the Lord of heav'n, of heav'n,

O praise the Lord, O praise the Lord of heav'n, of heav'n,

O praise the Lord, O praise the Lord of heav'n, the

O praise the Lord of

Dec: O praise the Lord, the Lord of heav'n [decani]

Can: O praise the Lord, the Lord of heav'n, the Lord of heav'n. Praise him in the highest

O praise the Lord of heav'n, praise the Lord, the Lord of heav'n. Praise him in the highest

Lord of heav'n, O praise the Lord of heav'n, the Lord of heav'n

Lord, O praise the Lord, O praise the Lord of heav'n

heav'n, the Lord of heav'n, the Lord of heav'n

Medius editorial

Hear my pra-yer O — Lord, hear, hear my pra-yer O — Lord

Hear my prayer O — Lord, hear, hear my pra-yer O — Lord

Hear my pra-yer O — Lord, hear, hear my pra-yer O — Lord

Hear my pra-yer O Lord, hear my pra-yer O Lord and let my

Organ

5

and let my crying, let my crying come — unto thee. Hide not thy face from me in the time of my

and let my crying, my cry-ing, let my crying come un—to thee. Hide not thy face from me in the time of my

and let my cry-ing come unto thee and let my crying, let my crying come un—to thee. Hide not thy face from me in the time of my

cry-ing come unto thee, and let my crying, let my crying come un—to thee.

me when I call.

in-cline thine ear un-to me when I call, O hear me, O hear me, hear me

me when I call. O hear me, O hear me, hear me and that right

— and that right soon.

— and that right soon.

Soon, right soon.

Soon, right soon.

If the Lord himself

Organ

vers "quick time:"

cho:

vers:

[sic]

O Lord our governor

Organ

O L^d our Gover-ner

full

Bass

Organ

cho:

Glo—ry be to the Father and to the Son and to the Ho—ly Ghost

Greggs: If the Lord himself (extract) 1/1
Greggs: O Lord our governor (extract) 1/1

Handwritten musical score for the beginning of the piece, featuring three staves:

- Tenor:** Starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest.
- Bass:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest.
- Organ:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord (F, C, G, B-flat). The second measure contains a whole note chord (F, C, G, B-flat). The third measure contains a whole note chord (F, C, G, B-flat). The fourth measure contains a whole note chord (F, C, G, B-flat). The fifth measure contains a whole note chord (F, C, G, B-flat). The sixth measure contains a whole note chord (F, C, G, B-flat). The seventh measure contains a whole note chord (F, C, G, B-flat). The eighth measure contains a whole note chord (F, C, G, B-flat).

Handwritten musical score for the first verse, featuring three staves:

- Tenor:** Starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest. The second measure contains a whole note rest. The third measure contains a whole note rest. The fourth measure contains a whole note rest. The fifth measure contains a whole note rest. The sixth measure contains a whole note rest. The seventh measure contains a whole note rest. The eighth measure contains a whole note rest.
- Bass:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest. The second measure contains a whole note rest. The third measure contains a whole note rest. The fourth measure contains a whole note rest. The fifth measure contains a whole note rest. The sixth measure contains a whole note rest. The seventh measure contains a whole note rest. The eighth measure contains a whole note rest.
- Organ:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord (F, C, G, B-flat). The second measure contains a whole note chord (F, C, G, B-flat). The third measure contains a whole note chord (F, C, G, B-flat). The fourth measure contains a whole note chord (F, C, G, B-flat). The fifth measure contains a whole note chord (F, C, G, B-flat). The sixth measure contains a whole note chord (F, C, G, B-flat). The seventh measure contains a whole note chord (F, C, G, B-flat). The eighth measure contains a whole note chord (F, C, G, B-flat).

Lyrics: I will sing a new song unto thee — o Lord,

Handwritten musical score for the second verse, featuring three staves:

- Tenor:** Starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest. The second measure contains a whole note rest. The third measure contains a whole note rest. The fourth measure contains a whole note rest. The fifth measure contains a whole note rest. The sixth measure contains a whole note rest. The seventh measure contains a whole note rest. The eighth measure contains a whole note rest.
- Bass:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note rest. The second measure contains a whole note rest. The third measure contains a whole note rest. The fourth measure contains a whole note rest. The fifth measure contains a whole note rest. The sixth measure contains a whole note rest. The seventh measure contains a whole note rest. The eighth measure contains a whole note rest.
- Organ:** Starts with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord (F, C, G, B-flat). The second measure contains a whole note chord (F, C, G, B-flat). The third measure contains a whole note chord (F, C, G, B-flat). The fourth measure contains a whole note chord (F, C, G, B-flat). The fifth measure contains a whole note chord (F, C, G, B-flat). The sixth measure contains a whole note chord (F, C, G, B-flat). The seventh measure contains a whole note chord (F, C, G, B-flat). The eighth measure contains a whole note chord (F, C, G, B-flat).

Lyrics: And hast delivered Da-vid, and hast delivered Da-vid, and hast delivered Da-vid

Handwritten musical score for the first system, featuring Medius, Bass, and Organ parts. The lyrics are "My heart is in-diting of a good — matter, I".

Medius editorial *verse*
 My heart is in-diting of a good — matter, I

Bass *verse*
 My heart is in-diting of a good — matter

Organ *verse:*

Handwritten musical score for the second system, featuring Medius, Alto, Tenor, Bass, and Organ parts. The lyrics are "Full of grace are thy lips, full of grace be-cause God hath bles-sed thee for e-ver. Gird thee".

Medius editorial *full*
 Full of grace are thy lips, full of grace be-cause God hath bles-sed thee for e-ver.

Alto editorial *full*
 Full of grace are thy lips, full of grace be-cause God hath bles-sed thee for e-ver.

Tenor editorial *full*
 Full of grace are thy lips, full of grace because God hath blessed thee, thee for e-ver.

Bass *choi: full* *verse*
 Full of grace are thy lips, full of grace be-cause God hath blessed thee for e-ver. Gird thee

Organ *choi:* *verse:*

Alto *cho:*

Tenor *cho:*

Bass *vers:* *verse*

Organ

The Lord hear thee in the day of trouble, the name

full

Grant thee thy heart's desire and fulfil and fulfil thy mind.

full

Grant thee thy heart's desire all thy mind and fulfil all thy mind.

full

verse:

Grant thee thy heart's desire and fulfil all thy mind, all thy mind.

full [final chorus]

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

cho:

vers verse

Bass

O clap your hands together, O clap your hands together all ye peo—ple,

full

O sing un-to God with the voice, with the voice of me—lo—dy For —

verse

— the Lord is high, and to be fear'd —, and to be fear'd.

cho

Bass

verse

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

cho

verse

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

vers

I will worship, will worship thy ho—ly tem—ple and praise thy name be—

Organ

Vers:

cho:

vers:

Medius

Alto 1 dec
Alto 1 can

Alto 2 can
Alto 2 dec

Tenor

Bass

Organ

cho

vers

verse, decani

Lord, I am not high-minded,

not high-minded, I have no proud looks, I have no proud looks, I

do not exercise myself in great matters which are too high, which are too high, which are too

20

like as a child that is weaned from his mo — ther , yea my soul, yea my soul is ev'n as — a wea — ned

full 25 verse, decani

Yea my soul, yea my soul is ev'n as a wea — ned child. O Is — ra — el, trust

full Yea my soul, yea my soul is a wea — ned child.

full Yea my soul, yea my soul is as a wea — ned child.

full child. Yea my soul, yea my soul, yea my soul is ev'n as — a wea — ned child. verse, decani

full Yea my soul, yea my soul is ev'n as a wea — ned child.

ao: Vers:

30

M
sec in the Lord , O Is — ra — el, trust in the Lord from this time forth

T
sec Is — ra — el , O Is — ra — el, trust in the Lord from this time forth for ever —
verse, decani

B
sec O Is — ra — el, trust in the Lord from this time forth for

35

for e-ver more. From this time forth, from this time forth for e-ver more, for e-ver more. From this time forth for evermore, for e-ver more. From this time forth for e-ver more, for e-ver more.

more. A men, A men, A men more. A men, A men, A men more. A men, A men, A men more. A men, A men, A men more. A men, A men, A men more.

cho

Medius

vers

Alto

verse, cantoris

vers

Tenor

vers

Bass

A2 A1

Organ

O God, my heart pre-pa-red is

5
[verse, decani]

I will ad-vance, I will ad-vance my soul in song —,

and eke my tongue is al-so, I will advance my soul in song.

verse, cantoris

verse, decani

I will ad-vance, I will ad-vance my soul in song. My

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "my soul in song, my soul in song, my soul in song. In gi-ving praise al-so." The score includes musical notation, lyrics, and performance markings such as "full" and "In gi-ving praise al-so." The score is divided into measures, with a measure number "10" visible at the top.

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "A-wake my Vi-ol and my harp sweet me-lo-". The score includes musical notation, lyrics, and performance markings such as "verse, decani" and "15". The score is divided into measures, with a measure number "15" visible at the top.

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "-dy to make, and in the morning, and in the mor-ning I my-self right early will a-". The score includes musical notation, lyrics, and performance markings such as "morning, and in the mor-ning". The score is divided into measures, with a measure number "15" visible at the top.

20 [f^u]

M dec

M can

A

T

B

—wake, right early will awake, right early will awake, . will a — wake.

And early in the morning I full

And

full

And in the morning I myself right early

And in the morning I my — self full

And in the morning I

25

my — self right early will awake, right early will a — wake, will a — wake.

I myself right early will awake, right early will a — wake.

verse, decani

will awake, right early will a — wake, a — wake, right early will a — wake, a — wake.

right early will a — wake, right early will a — wake, will a — wake.

my — self right early will awake, a — wake, right early will awake, a — wake, a — wake.

By me

vers:

A

a-mong the peo-ple Lord still prai-sed shalt thou be, and I a-mong the hea-ven folk, the hea-ven

folk will sing o Lord to thee, will sing o Lord to thee, o

Will sing, o Lord, will sing, o Lord to thee, o Lord to thee. Will sing, o Lord to thee, o Lord to thee. Will sing, o Lord to thee, o Lord to thee. Will sing, o Lord to thee, o Lord to thee.

cho:

40 [verse, decani]

M Be-cause thy mercy Lord is great a-bove the hea-vens high,

T Be-cause thy mer-cy Lord is great — a-bove the hea-vens

vers:

45

a-bove the heavens high, heavens high,

high —, a-bove the heavens high, the hea-vens high,

and eke thy truth doth reach the clouds, doth

and eke thy truth doth reach the

50

reach the clouds, doth reach the clouds a-bove the lofty — sky —, a-bove the lofty sky, the lof-ty

clouds, doth reach the clouds, doth reach the clouds a-bove the lof-ty — sky —, a-

60

M
dec

Lord thy sa—ving aid, o Lord

when trouble doth assail, when trouble doth assail, for all the help of

M
can

give me, o Lord thy sa—ving aid, o Lord when trouble doth as—sail, when trouble doth assail,

65

man is vain and can no whit avail, and can no whit a-vail, a—vail,

and can no whit a—

for all the help of man is vain and can no whit a-vail, and can no whit a-vail, and can no whit a—

70

—vail. For all the help of man is vain and can no whit a-vail, and can no whit a-vail, no whit a-vail.

full

—vail. A-vail —, for all the help of man is vain and can no whit a-vail, and can no whit avail, a-vail, and can no whit, no whit a—vail.

full

For all the help of man is vain and can no whit a—vail, and can no whit avail, and can no whit a—vail, a—vail.

full

For all, for all the help of man is vain, and can no whit a-vail, and can no whit a-vail, no whit a-vail.

full

For all the help of man is vain, is vain, and can no whit a-vail, and can no whit avail, no whit avail, and can no whit avail, a—vail.

Verse, decani

Through God we shall do val-iant acts, through God we shall do val-iant acts

verse, cantoris

Through God we shall do val-iant acts, through God we shall do val-iant acts

Vers: 2 basses

75

- nown, worthy of renown, worthy of renown. He shall subdue our enemies, our enemies, our enemies, our enemies, our enemies, our

worthy of renown, worthy of renown, worthy of renown. He shall subdue our enemies, our enemies, our enemies, our enemies, our enemies

e-ne-mies, our e-ne-mies, yea he, yea he, yea he shall tread them down, yea he shall tread them down.

our enemies, our e-ne-mies, yea he, yea he, ye he shall tread them down, shall tread them down.

101

Handwritten musical score for a choir, measures 85-90. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Yea he shall tread them down, yea he shall tread them down, yea he shall tread them down." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Yea he shall tread them down, yea he shall tread them down, yea he shall tread them down." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Handwritten musical score for a choir, measures 90-95. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Amen, Amen, Amen, Amen." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Amen, Amen, Amen, Amen." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

vers

Bass

[54 beats]

My humble sup-pli-ca-ti-on to-wards thee let find ac-cess, and

5

grant me Lord de-li-ve-rance, for so is thy pro-mise, is thy pro-mise. For so is thy promise, is thy pro-

full

10

verse

full

15

Wherein stands my com-fort, my comfort, wherein stands my com-fort, wherein stands my com-fort.

verse

full

20

Are just and perfect all, are just and perfect all, are just and perfect all, are just and perfect all, and perfect all.

verse

25

Stretch out thy hand, stretch out thy hand and speedily me save, me save for thy com-mand-ments

30

full

40

to ob-serve cho-sen O Lord I have. Chosen O Lord, chosen O Lord I have.

verse

35

full

44 beats

I do delight a-lone, de-light a-lone.

verse

full

54 beats

40

O seek me for I

45

have not failed thy com-mand-ments, com-mand-ments to keep. A ——— men, A ——— men, A ——— men.

either a) or b)

Medius

Alto 1 dec
Alto 1 can

Alto 2 dec
Alto 2 can

Tenor

Bass

478 c16 [verse, canoris]

Ye that fear the Lord, put your trust in the Lord.

solo, decani

Ye that fear the Lord, put your trust in the Lord.

Organ

"The base begins alone"

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

He is their helper and de — fen — der. The Lord hath been mindful of — us and he shall bless

[illegible]

Handwritten musical score for a hymn in G major (one sharp) and 4/4 time. The score is written on ten staves, with lyrics in German and English. The lyrics are: "He shall bless them that fear the Lord, both small and great. The Lord shall increase you more and more, more and more, more and more." The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written in German and English. The score is handwritten and appears to be a personal or working draft.

more and more, shall increase you more and more, more and more you and your child—ren. Ye

—crease you more and more, more and more, more and more you and your child—ren. Ye

more, shall in—crease you more and more, more and more, you and your child—ren. Ye

more, more and more, shall in—crease you more and more, you and your child—ren. Ye

B dec shall increase you more and more, shall increase you more and more, you and your child—ren. Ye

B can shall increase you more and more, more and more, you and your child—ren. Ye

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, made heav'n and earth, made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and earth, made

35

men, to the children of men, to the children of men, to the children of men. The dead
 to the children of men, to the children of men, to the children of men, of men. The dead
 to the children of men, children of men, to the children of men, to the children of men. The dead
 men, to the children of men, to the children of men, to the children of men, of men. The dead
 children of men, to the children of men, of men, to the children of men, of men. The dead
 children of men, to the children of men, of men, to the children of men, of men. The dead
 children of men, to the children of men, of men, to the children of men, of men. The dead
 children of men, to the children of men, of men, to the children of men, of men. The dead

praise not thee O Lord, neither all they that go down, that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down, that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down, that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down in - to silence. But we will
 praise not thee O Lord, neither all they that go down in - to silence. But we will

40

praise thy name from this time forth for e-ver-more, from this time forth for e-ver-more, from this time forth for e-ver-more, for evermore

45

for e-ver-more, praise ye the Lord. Glo-ry be to the Father, glo-ry be to the Father, glo-ry be to the Father and to the

Fa — ther, glo — ry be to the Fa — ther and to the Son and to the
 be to the Fa — ther, glo — ry be to the Fa — ther, to the Fa — ther and to the Son and to the
 — ther, glo — ry be to the Fa — ther, glo — ry be to the Fa — ther and to the Son and to the
 — ry be to the Fa — ther, glo — ry be — to the Fa — ther and to the Son and to the
 Son —, Glo — ry be to the Fa — ther and to the Son, the Son and to the
 Glo — ry be to the Fa — ther and to the Son and to the

Ho — ly Ghost. As it was in the be — gin — ning is now
 Ho — ly Ghost. As it was in the be — gin — ning is now and e — ver shall be world without end, and
 Ho — ly Ghost. As it was in the be — gin — ning is now and e — ver
 Ho — ly Ghost. As it was in the be — gin — ning is now and e — ver shall be world without
 Ho — ly Ghost. As it was in the be — gin — ning is now and e — ver shall be world
 Ho — ly Ghost. As it was in the be — gin — ning is now

cho

Tenor

Bass

vers

verse & decani

14 beats

I will give unto thee O Lord, O Lord with my whole heart, whole heart, thanks

5

I will speak of all thy marvellous works. I will be glad and re-joice in thee, yea my songs will I make of thy

10

full

full

name O thou most high, thou most high, O thou most high, O thou most high. I will be glad and re-joice in thee, in

-joice in thee, in thee, yea my songs will I make of thy name, O thou most

Songs will I make of thy name, will I make of thy name, O thou most

thee, yea my songs will I make of thy name of thy name, O thou most

Medius

O pray for the peace of Je-ru-sa-lem, for the peace of Je-ru-sa-

Alto

O pray for the peace of Je-ru-sa-lem, the peace of Je-ru-sa-

Tenor

O pray for the peace of Je-ru-sa-

Bass

O pray for the peace of Je-ru-sa-

Organ

-lem they shall prosper that love thee, they shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem they shall prosper that love thee, shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem, of Je-ru-sa-lem they shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem, the peace of Je-ru-sa-lem they shall prosper that love thee, that love thee. Peace be with-

Handwritten musical score for the first system of the hymn "O pray for the peace of Jerusalem". The score is written on six staves, with the first four staves containing vocal parts and the last two staves containing a basso continuo line. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The system is numbered 10 at the beginning of the third measure.

Lyrics:

- in thy walls, peace be with- in thy walls and plen-teous- ness within, and plen-teous- ness with-in, and plen-teous-
 - in thy walls, peace be with- in - thy walls and plen-teous-ness within thy pa-la-ces, with-in thy
 - in thy walls, peace be with- in thy walls and plen-teous-ness, plen-teous-ness with-
 - in thy walls, peace be with- in thy walls and plen-teous-ness, and plen-teous-ness within thy pa-la-

Handwritten musical score for the second system of the hymn "O pray for the peace of Jerusalem". The score continues on six staves, with the first four staves containing vocal parts and the last two staves containing a basso continuo line. The key signature remains B-flat major, and the time signature is common time. The system is numbered 15 at the beginning of the third measure.

Lyrics:

-ness within thy pa-la-ces, and plen-teous-ness with-in thy pa-la-ces. For my breth-ren and com-pan-ions'
 pa-la-ces, in thy pa-la-ces. For my breth-ren and com-pan-ions'
 - in thy pa-la-ces, and plen-teousness within thy pa-la-ces. For my breth-ren and com-pan-ions'
 -ces, and plen-teous-ness with-in thy pa-la-ces. For my breth-ren and com-pan-ions'

Handwritten musical score for the first system of the hymn. It consists of six staves. The first four staves are vocal parts with lyrics: "Sake I will wish thee pro-spe-ri-ty. Yea be-cause of the house of the". The fifth and sixth staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Handwritten musical score for the second system of the hymn. It consists of six staves. The first four staves are vocal parts with lyrics: "cause of the house of the Lord our God I will seek to do thee good, I will seek to do thee". The fifth and sixth staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

25

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

30

in the be-gin-ning and is now, and ever shall be world with-out end

was in the be-gin-ning is now and ever shall be, and ever shall be, and ever shall be world without end

was in the be-gin-ning is now and ever shall be, and ever shall be, and ever shall be world without end

was in the be-gin-ning is now and ever shall be, and ever shall be world without end,

35

erd A-men, A — men, A — men.

— A — men, A — men, A — men, A — men.

— A-men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men, A — men.

Dec only

Tenor

Dec + can

Bass

We know-ledge thee to be the Lord. All the earth doth wor-ship

O be joy-ful in the Lord all ye lands, serve the Lord with gladness and come be — with gladness and

My soul doth mag-ni-fy the Lord, and my spi-rit re-joy-ceth in

Lord now let-test thee thy ser-vant depart in peace according to thy word.

ac-cor-ding

Dec only Gmel Verse, decani "Gmel" full

Alt We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

Can only vers Verse, cantoris full

Tenor We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

Dec only Gmel Verse, decani "Gmel" full

Bass We humbly be-seech thy — ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

full [5]

So grant that we —, that we may be pre-sen-ted, may be pre-sen-ted, may be pre-sen-ted,

full

So — grant — that we may be pre-sen-ted —, may be pre-sen-ted —

full

So grant that we — may be — pre-sen-ted un-to thee, may be pre-

[10] Verse, decani

-ted un-to — thee, may be presented un-to thee. with pure, with pure, with

Verse, cantoris

— un-to thee, may be pre-sen-ted un-to thee. With pure, with pure, with

-sen-ted unto thee, may be presented un-to thee.

full [15]

pure and clear minds. By Je — sus Christ our Lord, by Jesus Christ our Lord, by

full

pure and clear minds. By Jesus Christ our Lord, by Jesus Christ our Lord, by Jesus Christ our

full

By Jesus Christ our Lord, Jesus Christ our Lord, our Lord, by Jesus Christ our Lord, by Jesus

Jesus Christ our Lord, by Je — sus Christ our — Lord. A — men , A —

Lord , by Je — sus Christ our Lord, our Lord. A — men, A — men,

Christ our Lord, by Je — sus Christ our Lord. A — men, A — men, A —

—men, A — men —.

A — men —.

men —.

Handwritten musical score for "The Lord's Prayer". The score is written on three staves: Alto cantoris (top), Organ (middle), and a vocal part (bottom). The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two sections: "editorial" and "verse". The lyrics are: "Al-migh-ty and ever-la-sing God,".

editorial

verse

Al-migh-ty and ever-la-sing God,

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on three staves. The top staff contains the vocal melody with lyrics "and e-ver-la-sing God", and the bottom two staves contain the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "The Lord's Prayer. and e-ver-la-sing God, and e-ver-la-sing".

Handwritten musical score for "The Mass" by J. S. Bach, featuring vocal parts and basso continuo. The score is written in G major (one sharp) and 4/4 time. The vocal parts are: Medius decani, Medius cantoris, Alto dec 1+2 / can 1+2, Tenor, and Bass. The basso continuo part is at the bottom. The lyrics are: "And e-ver-la-shing God." The score includes various performance markings such as [full], [Dec] cho, [can verse], and [And]. The music is written in a single system with five staves for the vocal parts and one for the basso continuo. The vocal parts are in treble clef, and the basso continuo is in bass clef. The lyrics are written below the vocal staves. The score is a page from a larger manuscript, as indicated by the page number "101" in the bottom right corner.

Medius decani: editorial

Medius cantoris: vers

Alto decani: verse, decani

Alto cantoris: editorial

Tenor: cho

Bass: cho

Organ: Vers: - Almighty god: -

Al-migh-ty God, al-migh-ty God

M dec: s [verse, decani]

M can: verse, cantoris

A dec: whose praise this day the young in-no-cent's, the young in-no-cent's

A can: [verse, cantoris]

The young in-no-cent's thy wit-nes-ses

The young in-no-cent's thy wit-nes-ses

The young in-no-cent's thy wit-nes-ses have con-

10

have un-fes-sed and shew-ed, shew-ed forth

have un-fes-sed and shew-ed forth

-fessed and shew-ed forth, have confessed and shew-ed forth not in spea-king

have confessed and shew-ed forth, and shew-ed forth but in

15

but in dy-ing, but in

but in dy-ing, but in dy-ing, but in

but in dy-ing, in dy-ing, in

dy-ing, but in dy-ing dy-ing but in dy-ing

30

do confess through Je-sus Christ, through Je-sus Christ our Lord.

we do confess through Je-sus Christ, through Je-sus Christ our Lord.

tongues we do we do confess through Je-sus Christ, through Je-sus Christ our Lord.

we do confess through Je-sus Christ, through Je-sus Christ our Lord.

now tongues we do confess through Je-sus Christ our Lord.

Handwritten musical score for the first system, featuring five vocal parts and organ accompaniment. The key signature is B-flat major (two flats). The lyrics are: "Hear my prayer O Lord, my pra-yer O Lord —, hear my".

Vocal Parts:

- Medius editorial:** Treble clef, lyrics: "Hear my prayer O Lord, my pra-yer O Lord —, hear my".
- Alto editorial:** Treble clef, lyrics: "Hear my pra-yer O Lord —, hear my prayer O Lord, hear —".
- Tenor editorial:** Treble clef, lyrics: "Hear my pra-yer O Lord, O — hord —, hear my".
- Bass:** Bass clef, lyrics: "Hear my pra-yer O Lord, O — Lord —".

Organ: Treble and Bass staves, providing harmonic accompaniment.

Handwritten musical score for the second system, continuing the vocal parts and organ accompaniment. The key signature remains B-flat major. The lyrics are: "pra-yer O Lord and with thine ears con-si—der my cal—ling, con-si—der".

Vocal Parts:

- Medius [contris]:** Treble clef, lyrics: "pra-yer O Lord and with thine ears con-si—der my cal—ling, con-si—der".
- Alto [decani]:** Treble clef, lyrics: "and with thine ears con-si—der, my calling, con-si—der".
- Tenor:** Treble clef, lyrics: "pra-yer O Lord and with thine ears con-si—der my cal—ling —, con-si—der my".
- Bass:** Bass clef, lyrics: "and with — thine ears con-si—der, con-si—der my cal—ling, con-si—der".

Organ: Treble and Bass staves, providing harmonic accompaniment.

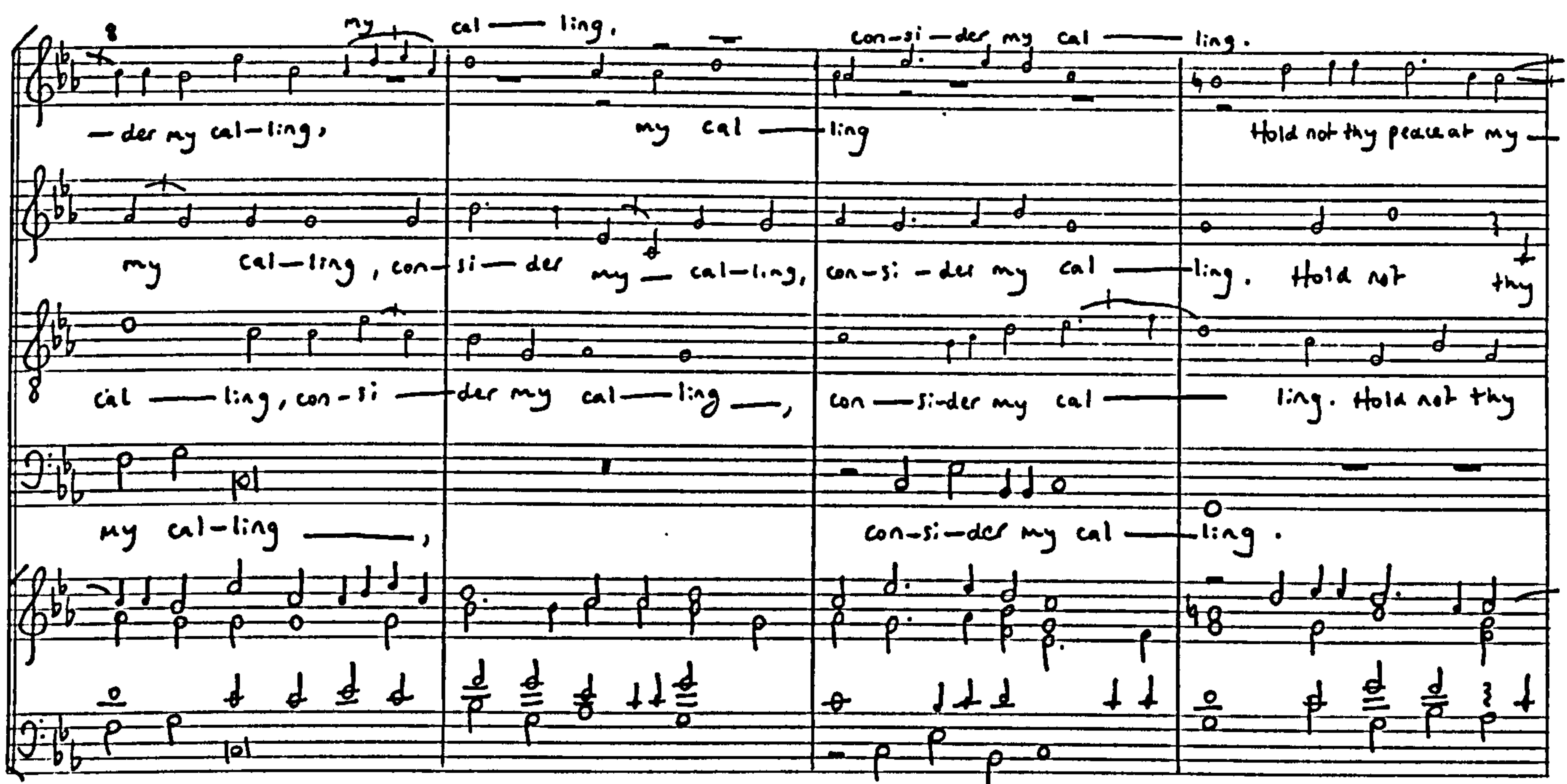
8 my cal — ling. con — si — der my cal — ling.

— der my cal — ling, my cal — ling Hold not thy peace at my —

my cal — ling, con — si — der my cal — ling, con — si — der my cal — ling. Hold not thy

cal — ling, con — si — der my cal — ling —, con — si — der my cal — ling. Hold not thy

my cal — ling —, con — si — der my cal — ling.




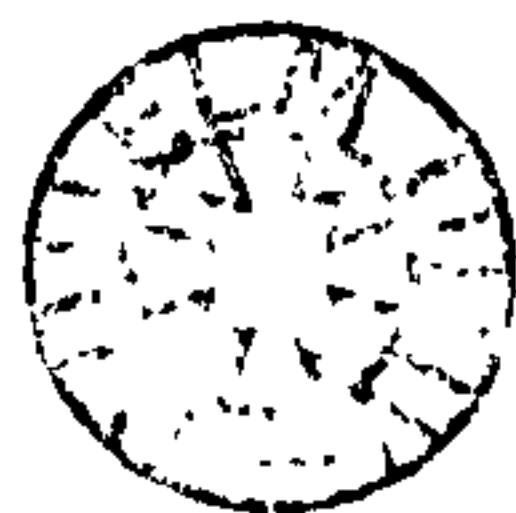
Hold not thy peace at my — tears. [Can] 15 [Dec]

— tears For I am a stranger — with thee. For

peace, hold not thy peace at my — tears, thy peace at my — tears. For — I am a

peace, hold not thy peace at my tears, my — tears. For I am a stran — ger with thee,

Hold not thy peace at my tears. For I am a stran — ger —, I am —

[Can.] [Full:] 35

were, as all my fa-thers were O Spare me a lit-tle while, O spare me, O

were, my fa-thers were. O spare me a lit-tle while, a lit-tle while, O spare me a lit-tle

were, all my fa-thers were. O spare me a lit-tle while, a lit-tle while, a lit-tle while, a lit-tle

were. O spare me a lit-tle while, a lit-tle while, a lit-tle while, O

— spare me a lit-tle while, that I may recover my strength, may re-co-ver my strength, be-fore I

— while, that I may re-co-ver my strength, my strength be-fore

— He while, that I may re-co-ver my strength, my strength, be-fore I go

spare me a little while that I may re-co-ver my strength be-fore I go hence and

and be no more seen, and be no more, and

40

go — hence — and be no more seen and be no more seen and

I go hence — and be no more — seen —, and be no more seen, and

hence and be no more seen, and be no more, and be no more seen —, and be no more —

be no more seen, no more —

unaccompanied performances only: * no more seen and

more seen, no more seen.

45

be no more seen —.

be no more —, no more — seen.

—, and be no more — seen.

be no more, no more — seen.

—, and be no more — seen.

be no more, no more — seen.

—, and be no more — seen.

be no more, no more — seen.

—, and be no more — seen.

Handwritten musical score for the first system, featuring five staves: Medius, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is 4/4.

- Medius:** Labeled "cho". It begins with a whole rest followed by a half note G4.
- Alto:** Labeled "vers". It begins with a whole rest followed by a half note G4.
- Tenor:** Labeled "cho". It begins with a whole rest followed by a half note G4.
- Bass:** Labeled "cho". It begins with a whole rest followed by a half note G4.
- Organ:** Labeled "vers". It begins with a whole rest followed by a half note G4.

The second measure of the system contains the lyrics "Lord what is man —," written under the Alto staff.

Handwritten musical score for the second system, featuring three staves. The key signature is B-flat major. The time signature is 4/4.

The lyrics for this system are: "Lord what is man that thou hast such re-spect, that thou hast such respect unto".

Handwritten musical score for the third system, featuring three staves. The key signature is B-flat major. The time signature is 4/4.

The lyrics for this system are: "him, that thou hast such respect un-to him ? or the son of man that thou so regar-".

[illegible][illegible]

20

M dec: thing of nought, his time pas—seth a—way, his time pas—seth a—way like a sha—dow, like a sha—dow,

M can: his time pas—seth a—way, his time pas—seth a—way like a sha—dow, like a sha—dow, his time pas—

A dec:

A can:

25

M dec: his time passeth a—way — like a sha—dow —. For when the breath of man go —

M can: —seth a—way — like a — shadow, a sha—dow. For when the breath of man go —

A dec:

A can:

[verse, decani] For when the breath of man go —

[verse, contris] For when the breath of man go —

4 parts: vers: ~

and then, and then all his thoughts perish, all his thoughts perish.

and then, and then, and then all his thoughts perish, all his thoughts perish.

and then, and then and then all his thoughts perish, all his thoughts perish.

and then, and then, and then all his thoughts, his thoughts — perish.

vers: (b) f f f f

40

verse, cantoris

Bles — sed is he —, bles-sed is

verse, decani

Bles — sed is he —, bles-sed is he —, bles —

verse, cantoris

Bles — sed is he —, bles-sed is he —

45

he that hath the God of Ja—cob, the God of Ja—cob for his help,

—sed is he that hath the God of Ja—cob for his help,

that hath the God of Ja—cob, of Ja—cob for his help, and whose hope is

50

and whose hope is in the Lord — his God —, whose hope is in the Lord his God —. Whose

and whose hope is in the Lord his God, the Lord his God —. Whose hope

in the Lord his God —, and whose hope is in the Lord his God —. Whose hope is

full, cantoris

full, decant

full, cantoris

Whose hope is in the full, cantoris

choi:

Handwritten musical score for a piece titled "Amen". The score is written on a system of staves, including vocal parts (M, A, T, B) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of four measures.

Vocal Parts:

- M (Male):** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."
- A (Alto):** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."
- T (Tenor):** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."
- B (Bass):** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."

Piano Accompaniment:

- Right Hand:** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."
- Left Hand:** The melody starts with a half note G4, followed by a half note A4, and then a half note G4. The lyrics are "men, A-men, A-men, men."

Medius editorial

alto 1 decani
alto 2 cantoris

alto 1 cantoris
alto 2 decani

Tenor

Bass

Organ

O — God —, whose nature and pro — per — ty, whose

O God —, whose na — ture and

O God —, whose nature and pro — per — ty is

O God —, whose na — ture and pro — per — ty is ever to have

O God —, whose na — ture and pro — pr — ty is ever to have mercy

na — ture and pro — per — ty is ever to have mercy —, mer — cy, is ever to have mercy, to have mer — cy

pro — per — ty is ever to have mer — cy, is ever to have mer — cy —, is ever to have mercy

ever to have mer — cy, is ever to have mercy and to — for — give,

mer — cy and to for — give —, and to for — give —, is ever to have mercy and to for —

and to for — give, is ever to have mercy and to — forgive, is ever to have mer — cy

Handwritten musical score for the first system of the hymn. The score is written on eight staves, with four vocal parts (Soprano, Alto, Tenor, Bass) and two piano accompaniment parts. The key signature is B-flat major (two flats). The time signature is 2/4. The lyrics are: "and to for — give, re-ceive our hum — ble pe-ti-ti-ons, our hum — ble pe —" (measures 1-4). The music features various note values including half notes, quarter notes, and eighth notes, with some measures containing rests. The piano accompaniment is written in a simple, supportive style.

Handwritten musical score for the second system of the hymn. The score continues on eight staves. The lyrics are: "— ti-ti-ons, our hum — ble pe-ti-ti-ons. And though we be tied and bound with the —" (measures 5-8). The music continues with similar notation to the first system, including vocal lines and piano accompaniment. The lyrics for the second system are: "— ons —, our hum — ble pe-ti-ti-ons —. And though we be tied and bound with —" (measures 9-12). The score concludes with the lyrics: "— ble pe-ti-ti-ons, pe-ti-ti-ons. And though we be tied and bound with the chain —" (measures 13-16).

Handwritten musical score for the first system of the hymn "O God whose nature and property". The score is written on eight staves, with four staves for the vocal parts (Soprano, Alto, Tenor, Bass) and four staves for the piano accompaniment. The lyrics are as follows:

— chain of our — sins —, our sins of our sins —, yet let the pi-ti-ful-ness of —
 — the chain of our sins, yet let the pi-ti-ful-ness of thy — great mer —
 — of our sins —, of our sins —, yet let the pi-ti-ful-ness of thy great mer —
 — of our — sins —, with — the chain of our sins, yet let the pi-ti-ful-ness of thy great —
 of our sins, be tied and bound with the chain of our sins —, yet let the pi-ti-ful —

Handwritten musical score for the second system of the hymn "O God whose nature and property". The score continues on eight staves. The lyrics are as follows:

— thy mer-cy —, yet let the pi-ti-ful-ness of thy great mer-cy —, of —
 —cy, yet let the pi-ti-ful-ness of thy great mer-cy loose us, of thy great mer-cy —
 —cy —, yet let the pi-ti-ful-ness of thy — great — mer-cy, great mer-cy, of thy great —
 — mer-cy —, yet let the pi-ti-ful-ness of thy great mer-cy —, of thy great mer —
 —ness of thy great mer-cy, yet let the pi-ti-ful-ness of thy great mer-cy, of — thy —

Handwritten musical score for the first system of the hymn "O God whose nature and property". The score is written in G major (one sharp) and 4/4 time. It consists of eight staves. The lyrics are: "thy great mer-cy loose us, for the honour of Jesus christ our on-ly me-di-a-tor". The music features a variety of note values including half notes, quarter notes, and eighth notes, with some staves containing rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Handwritten musical score for the second system of the hymn "O God whose nature and property". The score continues from the first system and consists of eight staves. The lyrics are: "and ad-vo-cate, and ad-vo-cate. A-men, A-men". The musical notation includes various note values and rests, with the word "A-men" repeated at the end of the system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Handwritten musical score for the first system of the hymn "The end of all things is at hand". The score is written in G major (one sharp) and 4/4 time. It features six staves: Alto 1, Alto 2, Tenor, Bass, and Organ. The lyrics are: "The end of all things is at hand, is at hand, The end of all things is at hand". The organ part consists of two staves, with the right hand playing a melody and the left hand providing a harmonic accompaniment.

Handwritten musical score for the second system of the hymn "The end of all things is at hand". The score continues the melody and accompaniment from the first system. The lyrics are: "The end of all things is at hand. Be ye all things is at hand, of all things is at hand. Be ye therefore is at hand. Be ye therefore so be ye". The organ part continues with the same harmonic accompaniment.

therefore so — ber and watch and watch unto prayer —, unto — prayer, un — to prayer.

so — ber and watch, and watch and watch unto prayer, and watch unto prayer, un — to prayer.

— fore so — ber and watch, and watch unto prayer, and watch unto prayer, un — to — prayer.

therefore so — ber and watch, and watch — un — to — prayer.

And a — bove all things have — fervent cha — ri — ty, have fervent cha — ri — ty, cha — ri — ty a —

And above all things things have fervent cha — ri — ty, have fer — vent cha — ri — ty a —

And a — bove all — things have fervent cha — ri — ty —, have fervent cha — ri — ty — a — mong —

And a — bove all things, all things — have — fervent cha — ri — ty a — mong yourselves, your —

-mong yourselves, your-selves. For charity shall co-ver, cha-ri-ty shall co-ver the

-mong yourselves, your-selves For cha-ri-ty shall co-ver, cha-ri-ty shall co-ver the

— yourselves, your-selves. For — charity shall co-ver, cha-ri-ty — shall co-ver —

— selves, your-selves. For charity — shall co-ver the mul-ti-tude of sins —,

multitude of sins, the multitude of sins, the multitude of sins, of sins, the mul-ti-tude of sins.

multitude of sins, for cha-ri-ty shall co-ver the multitude of sins, the multitude of sins —, of — sins.

— the — multitude of sins, of sins, the multitude of sins, shall co-ver the multitude of sins, of — sins.

the multitude of sins, shall co-ver — the multitude of sins, the mul-ti-tude of sins.

Medius

And our mouth shall shew forth thy praise. O Lord make haste to

Alto

And our mouth shall shew forth thy praise. O Lord —, O

Tenor

And our mouth shall shew forth thy praise. O Lord —

Bass

And our mouth shall shew forth thy praise. O Lord —,

editorial

help us, make haste to help us, make haste to help us, to help us. Glo — ry be to the Fa — ther and

Lord make haste to help us —, make haste to help us, to help — us. Glo — ry be to the Fa — ther and

make haste to help us, make haste to help us, to help us. Glo — ry be to the Fa — ther and

O Lord make haste to help us, make haste to help us. Glo — ry be to the Fa — ther and

Handwritten musical score for a hymn, featuring five systems of staves. The lyrics are in Latin and English. The first system includes a measure number '104' above the staff.

System 1:
 to the Son and to the Ho-ly Ghost. As it was, it was in the beginning is now and e-ver shall be
 to the Son and to the Ho-ly Ghost. As it was in the begin-ning is now and ever and ever shall be
 to the Son and to the Ho-ly Ghost. As it was in the beginning is now and e-ver shall be
 to the Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be

Handwritten musical score for a hymn, featuring five systems of staves. The lyrics are in Latin and English. The first system includes a measure number '101' above the staff.

System 1:
 — world without end, without end, world without end A-men. Praise — ye the Lord.
 — world with-out end, world without end, world without end A-men. Praise — ye the Lord.
 world without end, world without end, without end, world without end A-men. Praise — ye the Lord.
 world without end, world without end, world without end A-men. Praise — ye the Lord.

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notation. The score is divided into sections labeled "verse, dec" and "verse, can".

Lyrics include:

- ty, O Lord send us now pros-pe-ri-ty, O Lord send us now pros-pe-ri-ty.
- Send us now prospe-ri-ty, send us now prospe-ri-ty, prospe-ri-ty.
- pe-ri-ty, pros-pe-ri-ty, send us now prospe-ri-ty, prospe-ri-ty.
- send us now prospe-ri-ty, O Lord — send us now prospe-ri-ty.
- bles-sed be he that cometh in the name, the name of the Lord, the — word.
- We have wish-ed you good

The score includes musical notation for voices and instruments, with various notes, rests, and bar lines. The key signature is B-flat major (two flats).

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notation. The score is divided into sections labeled "verse, dec" and "verse, can".

Lyrics include:

- bles-sed be he that cometh in the name, the name of the Lord, the — word.
- We have wish-ed you good
- bles-sed be he that cometh in the name, that cometh in the name of the Lord.
- We have wish-ed you good
- bles-sed be he, bles-sed be he that cometh in the name of the Lord
- We have wish-ed you good
- bles-sed be he that cometh in the name, in the name of the Lord
- We have wish-ed you good

The score includes musical notation for voices and instruments, with various notes, rests, and bar lines. The key signature is B-flat major (two flats).

40

S: -ri - fice with cords, bind the sa - cri - fice with cords, yea ev'n unto the horns, ev'n -
 A: -ri - fice with cords, bind the sa - cri - fice with cords, yea ev'n un -
 T: - fice with cords the sa - cri - fice with cords, yea ev'n un - to the
 B: Sac - ri - fice with cords, the sa - cri - fice with cords, yea ev'n un - to the
 P: Accompanying piano part with chords and moving lines.

45

S: - unto the horns of the al - tar, of the al - tar, ev'n un - to the horns of the al - tar.
 A: - to the horns of the al - tar, ev'n unto the horns of the al - tar, ev'n un - to the horns, the horns of the altar.
 T: horns, ev'n unto the horns of the al - tar, the al - tar, ev'n un - to the horns of the al - tar.
 B: horns, ev'n unto the horns of the al - tar, of the al - tar, ev'n un - to the horns of the al - tar.
 P: Accompanying piano part with chords and moving lines.

Handwritten musical score for the hymn "Thou art my God". The score is written for five voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (O). The key signature is G-flat major (two flats) and the time signature is 4/4. The lyrics are: "Thou art my God, thou art my God and I will thank thee, thou art my God, and I will thank thee, thou art my God, and I will thank thee, thou art my God, and I will thank thee." The score is divided into four measures. The first measure is for the Soprano and Alto voices. The second measure is for the Tenor and Bass voices. The third measure is for the Organ. The fourth measure is for the Soprano and Alto voices. The score is written in G-flat major (two flats) and 4/4 time. The lyrics are written below the notes. The organ part is written on a grand staff (treble and bass clef). The organ part is written in G-flat major and 4/4 time. The organ part is written on a grand staff (treble and bass clef). The organ part is written in G-flat major and 4/4 time.

Handwritten musical score for "Give Thanks Unto the Lord" in G major, 4/4 time. The score is written on ten staves. The first six staves are for voices (Soprano, Alto, Tenor, Bass, and two more parts), and the last four staves are for piano accompaniment. The lyrics are: "art my God and I will praise thee." and "give thanks un-to the Lord for he is". The score includes various musical notations such as notes, rests, and dynamic markings like "full:". There are also some handwritten annotations like "M", "A", "T", "B", and "chorus:".

65 full

Son, and to the Ho-ly Ghost. As it was in the be- gin-ning is now, is now and ever shall be

full

As it was in the be- gin-ning is now, is now and ever shall be,

verse, decani

and to the Ho-ly Ghost. As it was in the be- gin-ning is now, is now and

full

As it was in the be- gin-ning is now, is now, is now and e-ver

full

Son and to the Holy Ghost. As it was in the be- gin-ning is now and ever shall be, world

cho:

70

is now and ever shall be, is now and ever shall be, world with-out end

world with-out end, is now and ever shall be world with-out end, world with-out end

ever shall be world without end, and e-ver shall be world without end, A

shall be world without end, is now and ever shall be, world without end, A

with-out end, is now and ever shall be, world with-out end, A men,

This image shows a handwritten musical score for a piece titled "Palmer: Preces and Psalm for Easter Evensong". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "A — men, A — men, A — men, A — men." are written below the first four staves, indicating a vocal or instrumental melody. The score is written in a style that suggests it is a reconstruction or a working draft, with some ink bleed-through visible from the reverse side of the paper. The paper is aged and slightly discolored.

Handwritten musical score for a four-part vocal choir (Medius, Alto, Tenor, Bass) and Organ. The key signature is B-flat major (two flats). The lyrics are:

Lord have mer-cy u-pon us, and incline our hearts to Keep — this law, to Keep this law.

Lord have mer-cy u-pon us —, and in-cline our hearts to keep this — law.

Lord have mercy u-pon us —, and in-cline our hearts to Keep this law, to Keep this law.

Lord have mer-cy u-pon us —, u-pon — us —, and incline our hearts to keep this law.

The Organ part provides harmonic support with chords and single notes.

Handwritten musical score for a four-part vocal choir (Medius, Alto, Tenor, Bass) and Organ. The key signature is B-flat major (two flats). The lyrics are:

Lord have mer-cy u-pon us, and write all these thy laws, these thy laws in our hearts we be-seech thee.

Lord have mer-cy u-pon us —, and write all these thy laws in our — hearts we be-seech thee.

Lord have mercy u-pon us —, and write all these thy laws, thy laws in our hearts we be-seech thee.

Lord have mer-cy u-pon us, u-pon — us —, and write all these thy laws in our hearts we be-seech thee.

The Organ part provides harmonic support with chords and single notes.

Glo-ry be to thee O Lord

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

I believe in one God

verse, decani

The Fa-ther al-mi-ghty, ma-ker

vers: The father

ful:

And of all things vi-si-ble and in-vi-si-

ful:

And of all things vi-si-ble

ful:

And of all things vi-si-ble

ful:

of heav'n and earth, maker of heav'n and earth. And of all things vi-si-ble and in-

choi:

Handwritten musical score for a hymn, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "ble, and in-vi-si-ble, in-vi-si-ble. and in-vi-si-ble, and in-vi-si-ble. and in-vi-si-ble, and in-vi-si-ble. -vi-si-ble, and in-vi-si-ble. And in one Lord Je-sus Christ, vers".

The score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass). The fifth and sixth staves are piano accompaniment. The lyrics are written below the vocal staves.

Lyrics: ble, and in-vi-si-ble, in-vi-si-ble. and in-vi-si-ble, and in-vi-si-ble. and in-vi-si-ble, and in-vi-si-ble. -vi-si-ble, and in-vi-si-ble. And in one Lord Je-sus Christ, vers

Handwritten musical score for a hymn, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "the only be-got-ten Son, the on-ly be-got-ten Son of God, be-got-ten of his".

The score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass). The fifth and sixth staves are piano accompaniment. The lyrics are written below the vocal staves.

Lyrics: the only be-got-ten Son, the on-ly be-got-ten Son of God, be-got-ten of his

25 verse, cantoris verse, decani verse, can

God — of God. Light — of light. ve — ry God of ve — ry God —,

verse, cantoris verse, dec verse, can

God of God. Light — of light. ve — ry God of ve — ry God, be —

verse, dec [verse, can]

Fa — ther be fore — all — worlds, God of God. Light — of light. ve — ry God of ve — ry God

verse, cantoris verse, dec verse, can

God of God. Light — of light. ve — ry God of ve — ry God

full: 30

begotten not made. Be — ing of one substance with the Fa — ther — by whom all things were made.

full: full: full: full:

— gotten not made, not — made. Be — ing of one substance with the Fa — ther by whom all things, all things were made.

full: full: full: full:

begotten not made, not made. Be — ing of one substance with the Father by whom all things were made.

full: full: full: full:

begotten not made. Be — ing of one sub — stance with the father by whom all things, all things were made.

full: full: full: full:

choi: full: full: full:

Handwritten musical score for a choir and soloists. The score is written in G major (one sharp) and 4/4 time. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff at the bottom. The lyrics are: "Who for us men and for our sal-va-ti on came down from heav'n, came down from heav'n, and was in-car-ful". The score includes various performance markings such as "verse, decani", "verse, cantoris", "ss", and "full".

verse, decani
 verse, decani
 verse, decani
 verse, cantoris
 vers
 choi

came down, came down from heav'n, and was in-car-ful
 came down, came down from heav'n, and was in-car-ful
 on came down from heav'n, came down from heav'n, and was in-car-ful
 came down from heav'n, and was in-car-ful

Handwritten musical score for a choir and soloists. The score is written in G major (one sharp) and 4/4 time. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff at the bottom. The lyrics are: "—nate by the Ho—ly Ghost of the Vir-gin Ma—ry, and was made man. And was cru—ci—". The score includes various performance markings such as "verse, cantoris" and "vers".

—nate by the Ho—ly Ghost of the Vir-gin Ma—ry, and was made man.
 —nate by the Ho—ly Ghost of the Vir-gin Ma—ry, and was made man.
 —nate by the Ho—ly Ghost of the Vir-gin Ma—ry, and was made man.
 —nate by the Ho—ly Ghost of the Vir-gin Ma—ry, and was made man.
 And was cru—ci—

verse, cantoris
 vers:

40

verse, cantoris verse, dec

for us, for
verse, cantoris verse, dec

for us, for
[verse, cantoris] verse, dec

for us, for
 verse, dec

-fied al-so for us —, and was cru — ci — fied al-so for us

for us, for

full 45 full, cantoris

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed, was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed, and was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed.

cho:

verse, decani

And the third day he rose —, he rose —, he rose a-gain according to the

vers

full, decani

Scrip — tures. Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

do:

verse, cantoris

And as—cended in—to heav'n , and ascen—ded in—to heav'n and sitteth at the right hand of the

vers:

60

Fa—ther

[verse, cantoris]

And — he shall come again, shall come a—gain with glo—ry to judge both the quick and the

66

full

whose Kingdom shall have no — end.

verse, decani

And I believe —

dead whose Kingdom shall have no — end. whose Kingdom shall have no — end.

choi

vers:

70 Verse, cantoris

Who proceedeth from the Father and — the Son, who with the

in the Ho — ly Ghost, in the Ho — ly Ghost

verse, decani

Who proceedeth from the Father and the Son, who with the

Handwritten musical score for a choir, featuring four staves with lyrics and musical notation. The lyrics are: "Fa-ther and the Son to-ge-ther is wor-ship-ped and glo-ri-fied. Who spake by the pro-phet". The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The word "full" is written above the first three staves, and "choi:" is written above the fourth staff. The score is divided into four measures, with the first measure containing the lyrics "Fa-ther and the Son to-ge-ther", the second measure containing "is wor-ship-ped and glo-ri-fied. Who", and the third measure containing "spake by the pro-phet". The fourth measure is empty.

Handwritten musical score for a cantor, featuring four staves with lyrics and musical notation. The lyrics are: "And I believe one Ca-tho-lic and apos-to". The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The word "verse, cantor is" is written above the first staff. The score is divided into four measures, with the first measure containing the lyrics "And I believe one", the second measure containing "Ca-tho-lic and apos-to", and the third measure containing "And I believe one". The fourth measure is empty.

—lic church.

Verse, decani:

I acK-nnowledge one bap-tism for the re-mis-sion, for the re-mis-sion of — sins.

verse, cantoris

And I look for — the re-sur-rec-ti-on, the re-sur-rec-ti-on, the re-sur-rec-ti-on of the

Handwritten musical score for Bass and Organ. The score is divided into two sections: "vers" and "verse, decani".

Bass: The first section "vers" has a single measure. The second section "verse, decani" has three measures. The lyrics "I will sing unto the" are written under the first measure of the second section.

Organ: The first section "vers" has a single measure. The second section "verse, decani" has three measures. The lyrics "I will sing unto the" are written under the first measure of the second section.

Handwritten musical score for a vocal part. The score is divided into three measures. The lyrics are: "Lord as long as I live, as long as I live, I will praise my God while I have".

Handwritten musical score for a vocal part. The score is divided into three measures. The lyrics are: "I will praise my God while I have my being, while I have my being.".

The score is marked with "full" in the first measure of each line. The lyrics "I will praise my God while I have my being, while I have my being." are written under the first measure of each line.

The score is marked with "verse" in the first measure of the last line. The lyrics "I will praise my God while I have my being, while I have my being." are written under the first measure of the last line.

The score is marked with "cho:~" in the first measure of the last line. The lyrics "I will praise my God while I have my being, while I have my being." are written under the first measure of the last line.

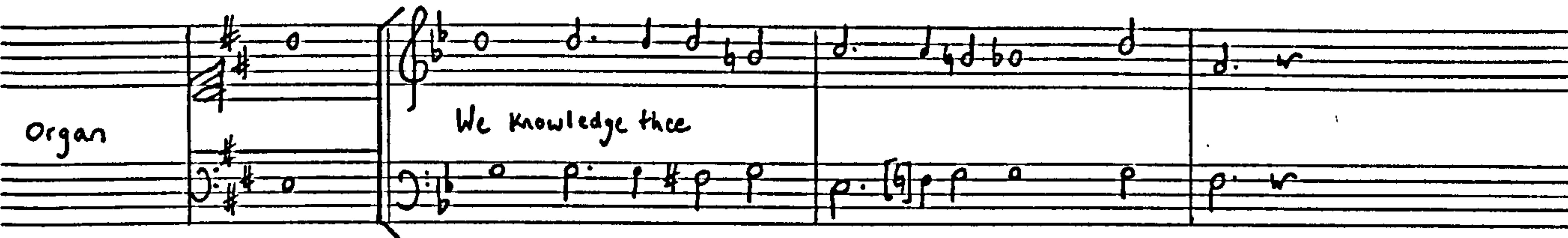
Handwritten musical score for Organ and Vers. The Organ part is on the left, featuring a treble and bass staff. The Vers part is on the right, also with treble and bass staves. The music is in G major (one sharp) and 4/4 time. The Organ part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff. The Vers part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff.

Handwritten musical score for Organ and Vers. The Organ part is on the left, featuring a treble and bass staff. The Vers part is on the right, also with treble and bass staves. The music is in G major (one sharp) and 4/4 time. The Organ part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff. The Vers part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff.

Handwritten musical score for Chorus and Vers. The Chorus part is on the left, featuring a treble and bass staff. The Vers part is on the right, also with treble and bass staves. The music is in G major (one sharp) and 4/4 time. The Chorus part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff. The Vers part begins with a single note in the bass staff, followed by a series of chords and single notes in the treble staff.

Organ

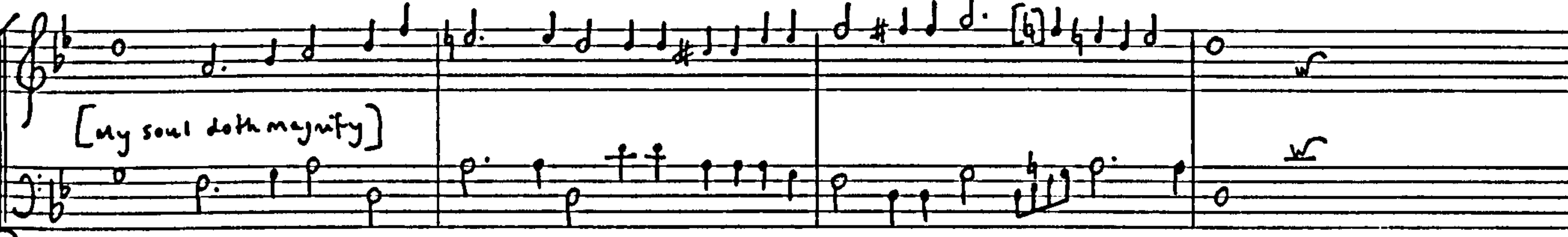
We knowledge thee



[O be joyful]



[my soul doth magnify]



[Lord now lettest thou]



| | | | | |
|--------|-----------|--|--|--|
| Medius | editorial | | | |
| Alto | editorial | | | |
| Tenor | | | | |
| Bass | editorial | | | |
| Organ | | | | |

| | | |
|--|--|--|
| | | |
| | | |
| | | |
| | | |
| | | |

and incline our hearts

Lord have mer-cy u—pon us and in—cline our hearts to keep, to keep this law.

Lord have mer-cy u—pon us, and in—cline our hearts to keep this law.

Lord have mer-cy u—pon us, and in—cline our hearts to keep this law, this law.

Lord, have mer-cy u—pon us, and in—cline our hearts to keep this law.

The Fa—ther al—migh—ty, ma—ker of heav'n and earth, and of all

The Fa—ther al—migh—ty, ma—ker of heav'n and earth, and of all

The Fa—ther al—migh—ty, ma—ker of heav'n and earth, and of all

The Fa—ther al—migh—ty, ma—ker of heav'n and earth, and of all

[Magnificat is incomplete]

—ver. Glo-ry be to the Fa—ther and to the Son and to the Ho—ly Ghost. As

—ver. Glo-ry be to the Fa—ther and to the Son and to the Ho—ly Ghost. As

—ver. Glo-ry be to the Fa—ther and to the Son and to the Ho—ly Ghost. As

—ver. Glo-ry be to the Fa—ther and to the Son and to the Ho—ly Ghost. As

[Magnificat Gloria]

Lord, now let—test thou thy ser—vant, thy ser—vant de-part in peace

Lord, now let—test thou thy ser—vant, thy ser—vant de-part in peace

Lord, now let—test thou thy ser—vant, thy ser—vant de-part in peace

Lord, now let—test thou thy ser—vant, thy ser—vant de-part in peace

cho

Medius

cho

Alto 1 decani
Alto 2 cantoris

vers

Alto 1 cantoris
Alto 2 decani

verse, cantoris

cho

Tenor

vers:

Bass

Organ

vers

vers:

If the Lord himself, if

5

the Lord himself had not been on our side, now may Is - ra-el say, if the Lord him-

10

self had not been on our side when men rose up against us,

15

A un
when men rose up against us — .
verse, cantor is

B un
They had swal-lowed us up quick, they — had swal-lowed us up

quick when they were so wrath-ful-ly dis-plea-sed at us

20

full They had Swal-lowed us up quick

full They had swal-lowed us up quick

full They had swallowed us up quick when they

full They had swal-lowed us up quick

when they were so wrath-ful-ly dis-pleased — at — us. They had swallowed us up quick

cho:

when they were so wrathfully dis-plea-sed at us.

when they were so wrathfully dis-plea-sed at us, at us.

were so wrathfully dis-plea-sed at us, dis-plea-sed at us.

when they were so wrathfully dis-plea-sed at us, dis-plea-sed at us.

when they were so wrathfully dis-plea-sed at us, dis-plea-sed at us.

when they were so wrathfully dis-plea-sed at us, dis-plea-sed at us.

verse, alto decani

verse, alto cantoris

Yea the waters had drow-ned us, yea the waters had

Yea the waters had drow-ned us, yea the

vers:

verse, decani: bass:

drow-ned us and the stream had gone over our soul

waters had drow-ned us and the stream had gone over our soul, and the stream had gone over our

verse dec: a

B dec

B can

[can: Soul] verse

The deep wa-ters of the prond, the deep wa-ters of the prond had gone

40

had gone ev'n o-ver our soul, had gone ev'n o-ver our

45

full

The deep wa-ters of the prond, of the prond had

The deep wa-ters of the prond, of the prond

The deep wa-ters of the prond, deep wa-ters of the prond

Soul

The deep wa-ters of the prond, the prond, the deep wa

50

proud, had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

of the proud had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

of the proud had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

-ters of the proud, of the proud had gone o-ver our soul, had gone o-ver our soul.

verse, medius decani: 55

But prai-sed be the Lord But prai-sed be the Lord But prai-sed be the Lord But prai-sed be the Lord

verse, medius decani: Lord verse, medius cantoris

which hath not giv'n us over, which hath not giv'n us over for a prey un-to their teeth. Lord which hath not giv'n us over, which hath not giv'n us over for a prey un-to their teeth.

60

verse, alto cantoris

verse, medius cantoris

verse, alto cantoris

verse, tenor decani

verse, tenor cantoris

Our soul is es-ca-ped evn as a bird. Evn as a bird. Out of the snare

Our soul is es-ca-ped evn as a bird

Our soul is es-ca-ped evn as a bird

65

of the fow-ler.

out of the snare of the fow-ler.

out of the snare of the fow-ler.

The

The

The

70

snare is bro-ken and we are de-li-ver-ed, de-li-ver-ed.

snare is bro-ken and we are de-li-ver-ed, de-li-ver-ed.

snare is bro-ken and we are de-li-ver-ed, de-li-ver-ed.

chorus over

chorus over

full

Our soul is es—ca—ped ev'n as a bird, ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler,

full

Our soul is es—ca—ped ev'n as a bird, ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler. The

cho:

75

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

the fow—ler. The snare is bro—ken and we are de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

vers:

verse, bass decani 80

Our help stan—deth in the name of the Lord,

85

our help stan—deth in the name of the Lord

90

which hath made heav'n and earth, which hath made heav'n and earth. Bles-sed be the Lord for ever more,

bles-sed be the Lord for ever more, bles-sed be the Lord for e-ver-more, for e-ver-more, A

full 95

Bles-sed be the Lord for e-ver-more, for e-ver-more world without end A-men,

Bles-sed be the Lord for e-ver-more, for e-ver-more world

Bles-sed be the Lord for e-ver-more, for e-ver-more world with-out

-men,

Bles-sed be the Lord for e-ver-more, A-men, A-men, A-

cho:

100

world without end, A-men.

without end A-men, A-men.

world without end A-men, A-men.

end A-men, world without end, A-men.

-men, A-men.

men.

Handwritten musical score for the first system, featuring five staves: Medius, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is common time (C).

- Medius:** Labeled "cho". The staff contains a whole note chord in the first measure, followed by rests.
- Alto:** Labeled "vers cho". The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord with the lyrics "verse, cantor is" above it.
- Tenor:** Labeled "cho". The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord with the lyrics "Lord, con-si-der" below it.
- Bass:** Labeled "cho". The staff contains a whole note chord in the first measure, followed by rests.
- Organ:** Labeled "Vers:". The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord.

Handwritten musical score for the second system, featuring three staves: Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is common time (C). The system is marked with a "5" above the first measure.

- Alto (A):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord with the lyrics "my dis-tress and now with speed some pi-ty take," above it.
- Tenor (T):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord with the lyrics "my sins de-face, my faults re- dress" above it.
- Bass (B):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord.

Handwritten musical score for the third system, featuring three staves: Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is common time (C). The system is marked with a "10" above the first measure.

- Alto (A):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord with the lyrics "good Lord, for thy great mer-cy's sake. Wash me o Lord, wash me" above it.
- Tenor (T):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord.
- Bass (B):** The staff contains a whole note chord in the first measure, followed by rests. In the third measure, there is a whole note chord.

15

O Lord and make me clean from this unjust and sinful act, and

pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

choi:

20

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

choi:

25
verse, tenor decani

T
de

Re — morse and sor-row doth con-strain

vers:

30

me to ack-now-ledge mine ex — cess, my sins al-as do still

re-main be-fore my face with-out re-dress. For thee a —

35

— lone I have of — fen — ded, com-mit — ting e-vil in thy sight, and if I

40

were therefore con-dem-ned, yet were thy judge-ments just and right.

45

And if I were there-fore con-dem-ned, yet were thy judge-ments just and right.

verse, decani

Turn back thy wrath and frow-ning ire

50

M
C
B
du

And purge my sins — I thee de-sire ,

for I have felt enough thy hand .

55

which do in num — ber pass the sand .

Make new, make new my heart within my

60

And frame it to — thy ho — ly will

which may there ra — ging e-ne-mies —

breast ,

thy con — stant spi — rit name let rest

which may there ra — ging e —

full

kill. Thy constant spi-rit in me let rest which may there ra—ging e-ne-mies kill.

full

Thy constant spirit in me let rest, which may there ra—ging e—ne—mies ——— kill.

full

Thy constant spirit in me let rest, which may there ra—ging e—ne—mies ——— kill.

full

—ne-mies kill. Thy con—stant spirit in me let rest, which may there ra—ging e—ne—mies. kill.

cho:

[Verse, medius decani]

Verse, medius cantoris

Lord un-to Si—on turn thy face,

Lord un-to Si—

vers:

70

pour out thy mercies on thy hill, and on Je—ru—sa—lem thy

—on turn thy face,

pour out thy mer-cies on thy hill,

75

grace, and in Je-ru-sa-lem thy grace, build up the walls and
and on Je-ru-sa-lem thy grace, and on Je-ru-sa-lem thy grace,

80

love it still, build up the walls and love it still, build
build up the walls and love it still, build up the walls and love it

85

up the walls and love it still, the walls and love, and love it
still, build up the walls and love it

Handwritten musical score for the hymn "Build Up the Walls of Jerusalem". The score is written on ten staves, organized into five systems of two staves each. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/8. The lyrics are written below the vocal staff.

Lyrics:
 still. And on Je - ru - sa - lem thy grace, build up the walls and love it
 And on Je - ru - sa - lem thy grace, build up the walls and love it
 And on Je - ru - sa - lem thy grace, build up the walls and love it still, and
 And on Je - ru - sa - lem thy grace, build up the walls and love

Performance markings:
 - **full**: Indicated above the first staff at the beginning and at the start of the second system.
 - **cho:**: Indicated below the piano staff in the fourth system.
 - **accents**: Shown above notes in the vocal melody, particularly on the words "Je", "ru", "sa", and "lem".

90

skill, build up the walls and love it skill. A men, A men.

still, and love it skill. A men, A men.

love it skill, and love it skill. A men, A men.

it skill, and love it skill. A men, A men.

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures labeled 'A2' and 'A5' above them, followed by three more measures. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures labeled 'vers:' above them, followed by three more measures. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

Handwritten musical notation for the second system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

Handwritten musical notation for the third system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures, with the last measure marked with a double bar line and a repeat sign. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures, with the last measure marked with a double bar line and a repeat sign. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

Handwritten musical score for the hymn "O praise God". The score is written on four staves. The top staff is for the Bass, the middle staff is for the Organ, and the bottom staff is for the Cantor's part. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics "O praise God" are written above the Cantor's part. The score includes a repeat sign at the beginning and a double bar line after the first measure of the Cantor's part. The Organ part includes a repeat sign at the beginning and a double bar line after the first measure. The Bass part includes a repeat sign at the beginning and a double bar line after the first measure. The Cantor's part includes a repeat sign at the beginning and a double bar line after the first measure.

Handwritten musical score for the hymn "Praise God in his holiness". The score is written on three staves (Soprano, Alto, and Tenor/Bass) in G major (one sharp) and 4/4 time. The lyrics are written below the staves.

Lyrics:

O praise God in his ho—li—ness
 praise him in the fir—ma—ment of his power

Handwritten musical score for the hymn "Praise him in the firmament". The score is written on ten staves, with the following parts and lyrics:

- Medius:** (Soprano) Lyrics: "Praise him in the firmament"
- Alto 1 Dec Can:** (Alto) Lyrics: "Praise him in the firmament, praise him in the firmament full"
- Alto 2 Dec Can:** (Alto) Lyrics: "Praise him"
- Tenor:** (Tenor) Lyrics: "Praise him in the firmament of his"
- Bass Decani:** (Bass) Lyrics: "Praise him in the firmament of his power"
- Bass Cantoris:** (Bass) Lyrics: "power. Praise him in the firmament of"
- Organ:** (Organ) Accompaniment.

The score includes dynamic markings such as "cho", "full", and "power." and is divided into measures by vertical bar lines. The lyrics are written in a cursive, handwritten style below the corresponding vocal staves.

Medius

And our mouth shall shew forth thy praise. O Lord make

Alto

And our mouth shall shew forth thy praise. O Lord make

Tenor

And our mouth shall shew forth thy praise. O Lord make haste

Bass

And our mouth shall shew forth thy praise. O Lord make

Organ

haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

Organ

Ghost. As it was in the be-gin-ning and is now, and e-ver shall be world

Ghost. As it was in the be-gin-ning and is now, and e-ver shall

Ghost. As it was in the be-gin-ning and is now, and e-ver shall be world with

Ghost. As it was in the be-gin-ning is now, and e-ver shall be world with

— without end A-men. Praise ye the Lord —, praise ye the Lord.

be world without end A-men. Praise ye the Lord —, praise ye the Lord.

— out end A — men. Praise ye the Lord, praise ye the Lord.

— out end, A — men. Praise ye the Lord —, praise ye the Lord.

25

can.

wickedness walk in his ways, in his ways. Thou hast charged us that we, that we shall

wickedness walk in his ways. Thou hast charged us that we shall di-lig-ent-

wickedness walk in his ways. Thou hast charged us that we shall di-li-

wickedness walk in his ways. That we shall

30 Dec

di-lig-ent-ly Keep thy com-man-de-ments. O that my ways were made so di-rect that

-ly Keep thy com-man-de-ments. O that my ways were made so di-rect

-gently Keep, Keep thy com-man-de-ments. O that my ways were made so di-rect

di-lig-ent-ly Keep thy com-man-de-ments. O that my ways were made so di-rect

Handwritten musical score for a choir, featuring four staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "I might keep thy statutes. So shall I not be confounded while I have re- spect unto all thy commandments. I will thank thee with an unfeigned heart when I shall appear before thee." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). A measure number "35" is visible at the top right.

Handwritten musical score for a choir, featuring four staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "I might keep thy statutes. So shall I not be confounded while I have re- spect unto all thy commandments. I will thank thee with an unfeigned heart when I shall appear before thee." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). A measure number "35" is visible at the top right.

40

when I shall have learned the judge-ments of thy right-eous-ness. I will keep thy

I shall have learned the judge-ments of thy right-eous-ness. I will keep thy

shall have learned the judge-ments of thy right-eous-ness. I will

I shall have learned the judge-ments of thy right-eous-ness. I will keep thy

ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly.

ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly.

Keep thy ce-re-mo-nies, O for-sake me not, O for-sake me not ut-ter-ly.

ce-re-mo-nies, O, O for-sake me not ut-ter-ly, ut-ter-ly.

45

ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly.

ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly.

Keep thy ce-re-mo-nies, O for-sake me not, O for-sake me not ut-ter-ly.

ce-re-mo-nies, O, O for-sake me not ut-ter-ly, ut-ter-ly.

verse, medius decan:

Let my com-plaint come be-fore thee O Lord,

vers:

60

give me un-der-stand-ing ac-cord-ing to thy word.

65

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee ac-cord-ing to thy word.

cho:

verse, alto decani

70

my lips shall speak of thy praise when thou hast taught

vers:

75

me the way of thy statutes. Yea my tongue shall sing of

thy praise, for all thy com-mand-ments are right-eous, for all thy com-

80

-mand-ments are right-eous.

choi:

85

full

Let thine hand help me O Lord, for I have chosen thy com—man—de—ments.

Let thine hand help me, for I have cho—sen thy com—man—de—ments.

Let thine hand help me O Lord, for I have cho—sen thy com—man—de—ments.

Let thine hand help me O Lord, for I have cho—sen thy com—man—de—ments.

cho:

verse, alto cantoris

I have long—ed for thy sa—ving health O

vers:

90

Lord, and in thy law is my de—light.

cho:

like a sheep that is lost —, is lost, O seek thy ser—vant, for — I do not for—
 that is — lost, like — a sheep that is lost, O seek thy ser—vant, for — I do not for—
 a sheep that is lost, that is lost, O seek thy ser—vant, for — I do not for—

105 full
 -get thy com-man-de-ments. Glo-ry be to the Fa—ther and to the Son and to the
 -get thy com-man-de-ments. Glo-ry be to the Fa—ther and to the Son and to the
 -get thy com-man-de-ments. Glo-ry be to the Fa—ther and to the Son and to the
 Glo—ry be — to the Father and to the Son and to the
 chorus: Glory be to

110

Ho-ly Ghost. As it was in the be-gin-ning is now and ever shall be, world without end, A-men.

Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be, world without end, A-men.

Ho-ly Ghost. As it was in the be-gin-ning and is now and e-ver shall be, world without end, A-men.

Ho-ly Ghost. As it was in the beginning and is now and ever shall be, world without end, A-men.

Handwritten musical score for "The Song of the Lark" by J. S. Bach. The score is written on three staves in G major (one sharp) and 3/4 time. The lyrics are: "Si — on, com — para — ble to the fine gold were es — tee — med as ear — then pitches, the work of the hands, the". The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

work of the hands of the pot-ter. The crown is fal'n from our heads, woe unto us, woe

editorial The crown is fal'n from our editorial The crown is editorial The crown is editorial The crown is editorial

heads, fal'n from our full
The crown is fal'n from our heads. Woe unto us,
The crown is fal'n from our heads, from our full heads.
The crown is fal'n from our heads. Woe unto us,
Crown is fal'n from our heads, from our heads. Woe unto us, woe unto us that

heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that
heads. Woe unto us, woe unto us that we have sin — ned, that

we have sin — ned.
we have sin — ned.
we have sin — ned.
we have sin — ned.
we have sin — ned.

verse, tenor decani
verse, bass decani
[verse, bass cantoris]
The breath of our no — strils, the anointed of the Lord, of
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,
The breath of our no — strils, the anointed of the Lord,

Handwritten musical score for the first system, measures 1-4. The score is in G major (one sharp) and 4/8 time. It features a vocal melody and a piano accompaniment. The lyrics are: "anointed of the Lord, the anointed of the Lord was taken in their pits, of whom we said under his shadow we shall live, we shall live among the nations."

Handwritten musical score for the second system, measures 5-8. The score continues from the first system. The lyrics are: "shadow we shall live, we shall live among the nations. under his shadow we shall live among the nations. we shall live, shall live, under his shadow we shall live among the nations."

40

full

The breath of our nostrils, the anointed of the Lord, the anointed of the Lord was ta-Ken in their

full

The breath of our nostrils, the breath of our nostrils, the a-nointed of the Lord was ta-Ken in their

full

The breath of our nostrils, the anointed of the Lord, the anointed of the Lord was ta-Ken in their

full

The breath of our no-strils, of our no-strils, the anointed of the Lord was ta-Ken in their pits, in their

full

The breath of our nostrils, the breath of our nostrils, the anointed of the Lord, of the Lord, was ta-Ken in their

cho:

45

pits, of whom we said un-der his shadow we shall live, we shall live a-

pits, of whom we said, of whom we said un-der his shadow we shall live, we shall live a-

pits, of whom we said un-der his shadow we shall live, shall live a-

pits, of whom we said, of whom we said un-der his shadow we shall live a-

pits, of whom we said un-der his shadow we shall live a-

Handwritten musical score for a choir, featuring multiple staves and lyrics. The score is divided into sections labeled [verse, decani], [verse, cantoris], and vers:.

Lyrics include: "among the na-ti-ons.", "Turn thou us unto thee o Lord, and so", "Turn thou us unto thee o Lord,", "shall we, and so shall we be tur-ned, be tur-ned. Re-new our days as of old, for thy tender mercy's", "Lord, and so shall we be tur-ned, be tur-ned. Re-new our days, for thy", "Lord, and we shall be tur-ned, and we shall be tur-ned. Re-new our days as of old,", "and so shall we be tur-ned, be tur-ned. Re-new our days as of old,"

Handwritten musical score for a choir, featuring multiple staves and lyrics. The score is divided into sections labeled [verse, decani], [verse, cantoris], and vers:.

Lyrics include: "shall we, and so shall we be tur-ned, be tur-ned. Re-new our days as of old, for thy tender mercy's", "Lord, and so shall we be tur-ned, be tur-ned. Re-new our days, for thy", "Lord, and we shall be tur-ned, and we shall be tur-ned. Re-new our days as of old,", "and so shall we be tur-ned, be tur-ned. Re-new our days as of old,"

55 [full]

sake, for thy ten-der mer-cy's sake. Turn thou us unto

tender mercy's sake, for thy tender mercy's sake, for thy mercy's sake. Turn thou

for thy tender mercy's sake, for thy tender mer-cy's sake. Turn thou us unto thee

for thy tender mercy's sake, for thy tender mercy's sake. Turn thou us unto thee

choi: Turn thou us unto thee

60

thee O Lord and we shall be turned. Re — new our days as — of old, for thy tender mercy's

Lord — and we shall be turned. Re — new our days, re — new our days —

us unto thee and we shall be turned. Re — new our days as of old, for thy

Lord and we shall be turned, and we shall be turned. Re — new our days as of old, re — new our

O Lord and we shall be turned. Re — new our days as of old,

65

sake, for thy tender mercy's sake, for thy mercy's sake. A — men, A — men.

as of old, for thy tender mercy's sake, for thy mercy's sake. A — men.

tender mercy's sake, for thy mercy's sake. A — men, A — men, A — men.

days as of old, for thy tender mercy's sake, thy tender mercy's sake. A — men, A — men.

for thy tender mercy's sake, for thy tender mercy's sake. A — men.

Handwritten musical score for the first system, featuring three staves: Alto I decani, Alto I cantoris, and Organ. The key signature is B-flat major (two flats). The Alto I decani staff begins with a 'vers:' marking and contains a single note. The Alto I cantoris staff also begins with a 'vers:' marking and contains a single note. The Organ staff contains a melodic line with a 'vers:' marking and a series of notes. The Organ part includes a 'vers:' marking and a series of notes.

Handwritten musical score for the second system, featuring three staves: Alto I decani, Alto I cantoris, and Organ. The key signature is B-flat major (two flats). The Alto I decani staff contains the lyrics 'Al-migh-ty, al-migh-ty and ever-la-sing God,'. The Alto I cantoris staff contains the lyrics 'Al-migh-ty, al-migh-ty and'. The Organ staff contains a melodic line. The Organ part includes a 'vers:' marking and a series of notes.

Handwritten musical score for the third system, featuring three staves: Alto I decani, Alto I cantoris, and Organ. The key signature is B-flat major (two flats). The Alto I decani staff contains the lyrics 'e-ver-la-sing God, we humbly beseech thy ma-je-s-ty,'. The Alto I cantoris staff contains the lyrics 'e-ver-la-sing God, we humbly be-seech thy ma-je-s-ty that as thy on-ly begot-ten'. The Organ staff contains a melodic line. The Organ part includes a 'vers:' marking and a series of notes.

that as thy only begotten son was this day, was this day presented in the temple, presented in the temple, pre-

Handwritten musical score for the hymn "In Substance of Our Flesh". The score is written on ten staves, with the following parts and lyrics:

- Medius:** In substance of our flesh.
- Alto (Chorus):** temple, presented in the temple, in the temple, in substance of our flesh.
- Alto (Chorus):** -sented in the temple, presented in the temple, in substance of our flesh.
- Tenor:** In substance of our flesh.
- Bass:** In substance of our flesh.
- Organ:** (Accompaniment)

The score includes various musical notations such as clefs, key signatures (one flat), time signatures, and dynamic markings like "full". The lyrics are written below the corresponding vocal staves.

[verse, decani] 20

M dec So grant that we may be presented un — to thee with

A can [verse, cantoris]

B dec verse, decani

May be presented un — to thee, un — to thee

25

pure and clean — minds, clean — minds —, by Je-sus Christ our Lord,

— pure and clean — minds, clean — minds, with pure and clean minds, clean — minds —,

with pure and clean minds —, by Je-sus

by Jesus Christ our Lord, by Je-sus Christ our Lord, by Je-sus Christ our —

by Je-sus Christ our Lord, by Je-sus Christ our Lord, by Je-sus Christ our

Christ our — Lord, our — Lord, by Je-sus Christ our —

full

Lord. By Jesus Christ our Lord, Je-sus Christ our Lord, by Je-sus

By Je-sus Christ our Lord, by Christ our Lord, by Je-sus Christ our Lord,

Lord. By Je-sus Christ our Lord, by Jesus Christ our Lord, by Je-sus Christ our

By Jesus Christ, by Jesus Christ our Lord, our Lord, by Jesus Christ our

Lord. By Je-sus Christ our Lord,

cho:

35

Christ our Lord, by Je-sus Christ our Lord, A-men, A-men.

by Christ our Lord, by Je-sus Christ our Lord, our Lord, A-men, A-men.

Lord, by Je-sus Christ our Lord, by Jesus Christ our Lord, A-men, A-men.

Lord, Je-sus Christ our Lord, by Je-sus Christ our Lord, A-men.

by Je-sus Christ our Lord, by Je-sus Christ our Lord, A-men.

Alto I

Organ

verse:

verse, decani

Grant

5

we beseech thee al-mi-ghty God, grant we be-seech thee al-mi-ghty God — that like as

10

we do believe, like as we do be-li-e, do be-lieve thy on-ly be-gotten Son, thy on-ly be-

15

-gotten Son, our Lord — to have ascended in — to the heav'ns, as-cended in — to the

Medius

As-cended in-to the heav'ns, as-cended, as-cended in-to the heav'ns.

Alto 1

heav'ns. As-cended in-to the heav'ns, in-to the heav'ns, as-cended in-to the heav'ns.

Alto 2

As-cended in-to the heav'ns, in-to the heav'ns, as-cended in-to the heav'ns.

Tenor

As-cended in-to the heav'ns, in-to the heav'ns, into the heav'ns, in-to the heav'ns.

Bass

As-cen-ded, as-cen-ded, as-cended in-to the heav'ns.

Organ

choi

verse, decani

So we may al- so in heart and mind- in heart and

verse:

25

mind thither as-cend, thither as-cend, and with him, and with him

Handwritten musical score for "Grant we beseech thee" by William Smith. The score is in 4/4 time and B-flat major. It features six staves with vocal parts and piano accompaniment. The lyrics are: "through the same Christ our Lord, Amen. through the same Christ our Lord, Amen, Amen. dwell, through the same Christ our Lord, Amen, Amen. Christ our Lord, through Christ our Lord, Amen, Amen. dwell, through the same Christ our Lord, Amen, Amen. Amen."

verse, cantoris

verse, decani

I will preach the —

I will preach the law, the —

verse:

Organ

law where-of the Lord, where-of the Lord said un-to me thou art my Son —, thou

law where-of the Lord, where-of the Lord hath said un-to — me — thou art my

art my son —, my Son, my Son —, my Son —, this day have I begotten thee, have I be-

son, thou art my Son —, my Son, my Son, this day — have I begotten thee, have

20

me and I shall give — thee the heathen, the heathen for thine inheritance, and the uttermost parts of the earth, and the uttermost parts of the earth for thy possession

25

parts of the earth, and the uttermost parts of the earth for thy possession

30

De-sire of me and I shall give — thee the heathen for thine inheritance, and the uttermost parts of the earth, and the uttermost parts of the earth for thy possession

, and the uttermost parts of the earth, of the earth for thy pos-er-si-on, for thy pos-er-si-on. A men-

uttermost parts of the earth, of the earth for thy pos-er-si-on, A men-

uttermost parts of the earth, of the earth for thy pos-er-si-on, A men-

and the uttermost parts of the earth, of the earth for thy pos-er-si-on, A men-

and the uttermost parts of the earth for thy pos-er-si-on, A men-

verse, cantoris

Alto I

Bass

Organ

I will wash my

Org: Vers:

5

hands, I will wash my hands in in-no-cen-cy o Lord, in in-no-cen-cy o

Verse, decani

I will wash my hands, I will wash my hands in inno-cen-cy o Lord, in inno-cen-cy o

10

Lord, and so will I go, so will I go to thine al-tar, and so will I go to thine altar, to thine

Lord, and so will I go, so will I go to thine altar, and so will I go to thine

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics are: "And so will I go, will I go to thine al-tar." and "And so will I go, will I go, and so will I go to thine al-tar, unto thine al-tar." The score includes a "full" marking and a measure number "15".

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics are: "For I have loved, for I have loved, for I have loved, for I have loved." The score includes a "verse, cantoris" marking and a "verse, decani" marking. The score also includes a "Vers:" marking.

Handwritten musical score for the first system, measures 28-31. The music is in G major (one sharp) and 4/4 time. The lyrics are:

lo-ved the habita-ti-on, the habita-ti-on of thine house, the habita-ti-
 lo-ved the habita-ti-on of thine house, of thine house, of thine-house
 lo-ved, I have lo-ved the habita-ti-on, the habi-ta-ti-on, the habita-
 -ved, have lo-ved, lo-ved the habita-ti-on of thine
 lo-ved, lo-ved the habita-ti-on, the habita-ti-on of thine

Handwritten musical score for the second system, measures 32-35. The music continues in G major and 4/4 time. The lyrics are:

-on, the habita-ti-on of thine house and the place where thine
 -on, the habita-ti-on of thine house and the place where
 the ha-bi-ta-ti-on of thine house and the place where thine honour
 -ti-on, the habita-ti-on of thine house and the place, and the place where thine ho-
 -house, the habita-ti-on of thine house and the place where thine honour
 house, the habita-ti-on of thine house and the place where thine ho

ho-nour dwell — leth, A — men — .

— thine honour dwell — leth, A — men — .

dwelleth, where thine honour dwelleth, A — men — .

— now, where thine ho — nour dwelleth, A — men — .

dwelleth, where thine honour dwelleth, A — men — .

— now dwell — leth, A — men — .

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

choi:

verse

Verse, decani

My heart is set to laud the

verse:

Alto 1

Alto 2

Organ

Lord

and in him,

and in him, and in him to joy — al — ways, my

Alto 1

Alto 2

Organ

heart I say doth well afford, doth well afford —, my heart I say doth well af — ford, doth well afford to sing his laud and praise.

At — wake, a —

B
dec

-wake, a-wake my joy I say —, a-wake my lute, my harp and string for I my-

-self, for I myself be-fore the day will rise —, will

20

Will rise, will rise —, re-joice —, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.
Will rise, will rise, re-joice and sing.

rise —, will rise, will rise, will rise, re-joice and sing. Will rise, will rise, re-joice — and sing.

choi

25

Verse, cantoris

At—mong the people I will tell

verse, decani

At—mong the people I will

verse:

30

I will tell the goodness of my God and shew his praise, his

tell —, I will tell the goodness of my God and shew his praise

I will tell the good—ness of my God and shew his praise

35

— praise that doth excel —, that doth excel in heathen lands abroad —, that doth excel in heathen lands a

that doth excel —,

that doth excel — in heathen lands a

that doth excel, that doth excel in heathen lands abroad, that doth excel, that doth excel in heathen lands a

[Verse, cantoris]

That doth excel —, that doth excel —,

that doth excel in heathen lands a

[full, decani:]

M dec: In heathen lands a-broad, heathen lands abroad, is heathen lands a-broad, a-broad, in heathen lands

M can: -broad. In heathen lands a-broad, in heathen lands a-broad,

A: full dec = can In hea-then lands abroad, in heathen lands abroad, a-broad, in hea-then

T: full In hea-then lands a-broad, in heathen lands abroad, in heathen lands a-broad,

B: -broad. In hea-then lands a-broad, in

choi: In hea-then lands a-broad, in

40 [verse, decani:]

- a-broad, a-broad. His mer-cy doth ex-tend as far as heavens all are

in hea-then lands abroad.

lands a-broad, a-broad.

verse, cantoris

in heathen lands a-broad. His mer-cy doth ex-tend as far as hea-vers all are

heathen lands a-broad.

verse:

M
dec

high —, his truth as high as a-ny star — that stan — deth

T
can

high —, his truth as high as a-ny star that stand —

M
dec

in the — sky. Set forth and shew thyself O God, thy-self O — God thy-self O —

A
can

T
can

— eth in the — sky —.

B
can

[verse, can'tris] Set forth and shew thyself O God —, set

M
dec

God, thy-self O — God a-bove the heav'ns, a-bove the heav'ns, a-bove the heav'ns most —

B
can

forth and shew thyself O God —, O God a-bove the heav'ns, a-bove the heav'ns, a-bove the heav'ns most

Handwritten musical score for "The Lord's Prayer". The score is written for multiple vocal parts and organ. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are written below the staves.

Vocal Parts:

- M dec:** Majesty and might, and — might. Ex-tol thy praise on earth a — broad thy majesty and might, thy
- A1 dec:** Ex-tol thy praise on earth a — broad thy majesty and might, thy
- A2 dec:** Ex-tol thy praise on earth a — broad thy majesty and might, thy
- T dec:** Ex-tol thy praise on earth abroad thy majesty and might
- B dec:** Ex-tol thy praise on earth, on earth abroad thy majesty and might, thy
- M can:** Ex-tol thy praise on earth a — broad thy majesty and might, thy
- A1 can:** might, and might, and — might. Ex-tol thy praise on earth a — broad thy majesty and might, thy majesty and
- A2 can:** Ex-tol thy praise on earth abroad — thy majesty and might, thy majesty and
- T can:** Ex-tol thy praise on earth a — broad thy majesty and might, thy majesty and
- B can:** Ex-tol thy praise on earth, on earth abroad thy majesty and might, thy majesty and

Organ:

- org:** choi: Ex-tol thy praise on earth a — broad thy majesty and might, thy majesty and

Handwritten musical score for a choir, featuring parts for Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass (B), and Organ (O). The lyrics are: "majesty and might, thy ma-jesty and — might —, A — men —." The score is written in G major (one sharp) and 4/4 time. The organ part is in the bottom staff, playing a simple accompaniment. The vocal parts are in the upper staves, with lyrics written below the notes. The score is a reconstruction of a historical manuscript.

Alto I
Can

editorial

Organ

vers:

O God,

God which for our sakes,
which for our sakes, which — for our sakes
didst fast,

didst fast, didst fast for-ty — days,
didst fast for-ty days and

Alto I
Dec

Alto I
Can

Tenor
Dec

Organ

verse

Give us grace to use such ab-sti-nence
for-ty nights, give us grace to use such ab-sti-
verse
To use such abstinence, such ab-sti-

Medius

chorus: full

To use such ab-shi-nence, to use, to use such ab-shi-nence.

Alto 1

chorus: full

To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Alto 2

chorus: full

-nence. To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Tenor

chorus: full

-nence. To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Bass

chorus: full

To use such ab-shi-nence, to use, to use such ab-shi-nence.

Organ

cho:

20

verse, decani

That our flesh, our flesh be-ing sub-du-ed to the spirit

[verse, cantoris]

be-ing sub-

verse, decani

be-ing sub-du-

verse, decani

That our flesh, our flesh be-ing sub-du-ed to the spirit, to the spi-rit,

vers:

verse, cantoris 25

be-ing sub-du-ed to the spirit

to the spirit, be-ing sub-du-ed to the spirit, be-ing sub-du-ed to the

-du-ed to the spirit —, be-ing sub-du-ed to the sp-irit, be-ing sub-du-ed to

-ed.

be-ing sub-du-ed to the spi-rit

full 30

We may ever o-bey — thy god-ly mo-ti-ons, thy god-ly mo-ti-

— Spirit. full We may e-ver o-bey thy god-ly mo-ti-ons, thy god-ly

— the spirit. full We may e-ver o-bey — thy god-ly mo-ti-ons, mo-ti-ons, thy

full We may ever obey —, o-bey thy godly mo-ti-

We may ever o-bey thy god-ly mo-ti-ons —, thy

cho:

Verse, cantoris 35

—ons, thy god-ly mo—ti—ons —. In righ-teous-ness, in righ-teous—

mo—tions, thy god-ly, god-ly mo—ti—ons —. [verse, cantoris]

god-ly mo—tions, thy god-ly mo—ti—ons —. In righ-teous-ness, in righ-teous—

—ons, thy god-ly motions, god-ly mo—ti—ons —.

god-ly mo—ti—ons, thy god-ly mo—ti—ons —.

vers.

M can —ness, righ-teous-ness and true ho—li-ness, true ho—li-ness to thy honour and glo—ry, and glo—

A can —ness, righ-teousness and true ho—li—ness, and true ho—li-ness to thy hon—our and glo—ry.

M can —ry, which li—veth, which li—veth and reigneth one God, world — with — out

[verse, medius decani]

M dec which li—veth, which li—veth and reiga—eth one God world with — out —

Handwritten musical score for the first system of "O God which for our sakes". The score is written in G major (one sharp) and 4/4 time. It features six staves with lyrics in Latin and English. The lyrics include "end, one God world with-out end.", "One God, world without end, without end.", and "One God, world without end, one God". The score includes vocal parts for "m can" and "m dec" with various performance instructions like "full, medius cantoris" and "full, medius decani".

Handwritten musical score for the second system of "O God which for our sakes". The score continues the six staves from the first system, with lyrics including "— out end —, out end, one God world with-out end, A — men.", "— out end, without end, one God world without end, A — men —, A — men.", and "with-out end, one God world without end, one God world without end, A — men, A — men —.". The score includes vocal parts for "m can" and "m dec" with various performance instructions like "so" and "A — men".

Medius

Dec chorus (an chorus)

[verse, cantoris]

Alto

Tenor

Bass

verse, decani

Organ

verse:

A can

B dec

God,

which hast taught on the world, all the world — by the preaching, the preaching, by the

which hast taught on the world, all the world — by the preaching, by the

M can

A can

B dec

prea-ching

of thy bles-sed Apostolic Saint Paul,

prea-ching

of thy bles-sed Apostolic Saint Paul,

verse, cantoris

of thy bles-sed Apostolic Saint

20

[verse, decani]

Grant we beseech thee that

[verse, cantoris]

Grant we beseech thee, beseech thee that

[verse, cantoris]

Grant we beseech thee.

verse, decani

Grant we beseech thee that

verse, cantoris

25

we. that we

which have his wonderful, his wonderful con- ver- sion in re-

verse, decani

his

won-der-ful con-ver-sion in re-mem-

we, that we which have his wonderful, his

won-der-ful con-ver-sion in re-mem-

verse, cantoris

that we

which have his

we —, that we —

Handwritten musical score for the first system, featuring multiple staves with lyrics and musical notation. The lyrics include: -mem—brance. May fol—low, may fol—low, may fol—low, may follow and ful—

Handwritten musical score for the first system, featuring multiple staves with lyrics and musical notation. The lyrics include: -mem—brance. May fol—low, may fol—low, may fol—low, may follow and ful—

Handwritten musical score for the second system, featuring multiple staves with lyrics and musical notation. The lyrics include: -fil. may follow and ful—fil —, may follow and ful—fil, and — fulfil —

Handwritten musical score for the second system, featuring multiple staves with lyrics and musical notation. The lyrics include: -fil. may follow and ful—fil —, may follow and ful—fil, and — fulfil —

45

thy ho — ly doctrine which he taught, thy ho — ly doctrine which he taught.

— ly, ho — ly doctrine which he taught, thy ho — ly doctrine which he taught.

— trine, thy holy doctrine which he taught, thy ho — ly doctrine which he taught.

— ly doctrine which he — taught, thy ho — ly doctrine which he taught.

Through Je — sus

Through Je — sus Christ our

Through Jesus christ our Lord,

Through Jesus Christ our Lords,

cho:

50

Through Je — sus christ our Lord —, A — men, A — men.

Christ, through Je — sus Christ our Lord, A — men, A — men, A — men.

Lord, our — Lord, through Christ our Lord, A — men, A — men, A — men.

through Jesus Christ our Lord, Jesus Christ our — Lord —, A — men, A — men.

through Je — sus Christ our Lord, A — men, A — men, A — men.

Medius

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Alto 1 dec
Alto 2 can

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Alto 1 can
Alto 2 dec

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Tenor

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Bass

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Organ

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

Glo-ry be to the Father and to the Son and to the Ho—ly Ghost. As it was in the be—

10

-gin-ning is now, and ever shall be, ever shall be world without end - A - men. Praise ye -

-gin-ning is now, and ever shall be, world without end, with-out end A - men. Praise ye the

-gin-ning is now, and ever shall be, world without end, world without end, A - men. Praise ye the

-gin-ning is now, and ever shall be, world without end, A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, A - men. Praise ye the

15

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

Lord, the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

20

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

25

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

8 people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

30

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

8 other that fighteth for us but only thou O God. And take not thy Ho — ly Spirit from us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spi — rit from us.

Handwritten musical score for a choir, consisting of 12 staves arranged in two systems of six staves each. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "A — men." on each staff. The second measure also contains "A — men." The third measure contains more complex musical notation, including various note values (quarter, eighth, sixteenth notes), rests, and the lyrics "A — men." repeated across the staves. The notation is handwritten and appears to be a reconstruction of a historical manuscript.

and covered all their sins. Thou hast taken away all thy dis-pleasure,
 and co-vered all their sins. Thou hast ta-ken away all thy dis-plea-sure, and
 and co-vered all their sins. Thou hast taken a-way all thy dis-pleas-ure and tur-ned thyself from thine
 and co-vered all their sins. Thou hast ta-ken away all thy dis-pleasure, and tur-ned thy
 and co-vered all their sins. Thou hast ta-ken away all thy dis-plea-sure, and tur-ned thy-self

and tur-ned thyself from thy wrath-ful in-dig-na-ti-on. Turn us then O God our sa-vi-
 turned thyself from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-
 in-dig-na-ti-on, thy wrath-ful in-dig-na-ti-on. Turn us then O God our sa-vi-
 -self from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-
 - from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-

-our, and let thine an-ger cease from us. Wilt thou be dis-pleased at us for e-ver and wilt thou stretch out thy wrath from one ge-ne-ra-ti-on to a-no-ther ge-ne-ra-ti-on

-pleased at us for e-ver and wilt thou stretch out thy wrath from one ge-ne-ra-ti-on to a-no-ther ge-ne-ra-ti-on

Handwritten musical score for a choir, measures 25-30. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Wilt thou not turn again and quicken us that thy people may rejoice in thee." The score includes vocal staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are written below the vocal staves, and the piano part is written below the bass staff. The score is marked with "dec" (deciso) and "25" at the beginning of the first measure.

Wilt thou not turn again and quicken us that thy people may rejoice in thee.

Handwritten musical score for a choir, measures 31-36. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Shew us, shew us thy mercy O Lord and grant us thy salvation. And grant us thy salvation." The score includes vocal staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are written below the vocal staves, and the piano part is written below the bass staff. The score is marked with "can" (cantabile) and "30" at the beginning of the first measure.

Shew us, shew us thy mercy O Lord and grant us thy salvation. And grant us thy salvation.

35'

— will hear-ken what the Lord God will say con-cer-ning me, for he shall speak peace un-to his peo-ple

dec I will hear-ken what the Lord God will say con-cer-ning me, for he shall speak peace to his

dec I will hear-ken what the Lord will say to me, for he shall speak peace un-to his people, his peo-

8 I will hear-ken what the Lord God will say con-cer-ning me, un-to his

dec I will hear-ken what the Lord God will say con-cer-ning me —, for he shall speak peace un-to his

Dec:

can

and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

people and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

ple and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

8 people and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

people and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

can:

40

- on is nigh them that fear him, that glory may dwell, that glory may dwell, that glory may dwell in our land.

- on is nigh them that fear him, fear him, that glo-ry may dwell in our land, may dwell in our land.

- on is nigh them that fear him, that glo-ry may dwell, may dwell in our land.

- on is nigh them that fear him, that glo-ry may dwell, that glo-ry may dwell in our land.

- on is nigh them that fear him, that glory may dwell, that glory may dwell in our land.

45

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kiss-ed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Handwritten musical score for a choir, featuring six staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Truth shall flourish out of the earth and righteousness hath looked down from heaven." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the staves, with some words split across lines. The score is marked with "Can" and "So" above the first and second staves respectively.

Can
Truth shall flourish out of the earth and righteousness hath looked, hath looked down from

Can
Truth shall flourish out of the earth, and righteousness hath looked down from

Can
Truth shall flourish out of the earth, and righteousness hath looked, looked down

Can
Truth shall flourish out of the earth, and righteousness hath looked down from

Can
Truth shall flourish out of the earth, and righteousness hath looked, looked down

Can:
Truth shall flourish out of the earth, and righteousness hath looked, looked down

Handwritten musical score for a choir, featuring six staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Yea the Lord shall show loving kindness, and our land shall give her increase, her in from heaven." The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the staves, with some words split across lines. The score is marked with "dec" and "ss" above the first and second staves respectively.

dec
heav'n. Yea the Lord shall show, shall show loving kindness, and our land shall give her in

dec
heav'n. Yea the Lord shall show lo-ving kindness, and our land shall give her increase, her in

dec
from heav'n. Yea the Lord shall show lo-ving kindness, and our land shall give her increase, her in

dec
heav'n. Yea the Lord shall show loving Kind-ness, and our land, and our land shall

dec
from heav'n. Yea the Lord shall show lo-ving Kindness, and our

dec:
heav'n. Yea the Lord shall show lo-ving Kindness, and our

Handwritten musical score for a choir, featuring six staves (three vocal parts and three piano accompaniment parts) in G major (one sharp). The lyrics are: "increase, and our land shall give her increase, her in-crease. Righteousness shall go before him, and he shall direct his going in the way, his going in the way, his going in the way. Glory." The score includes various musical notations such as notes, rests, and dynamic markings like "can" and "can:". The lyrics are written below the staves, with some words split across lines.

Handwritten musical score for a choir, featuring six staves (three vocal parts and three piano accompaniment parts) in G major (one sharp). The lyrics are: "and he shall direct his going, direct his going in the way. Glory. and he shall direct his going, his going in the way, and he shall direct his going in the way. Glory. and he shall direct his going, his going in the way, and he shall direct his going in the way. Glory." The score includes various musical notations such as notes, rests, and dynamic markings like "full" and "full:". The lyrics are written below the staves, with some words split across lines.

65

be to the Fa-ther, and to the son, and to the Ho-ly Ghost. As it was in the be-gin-ning

be to the Father, and to the Son, and to the Ho-ly Ghost. As it was in the beginning is

be to the Father and to the Son and to the Ho-ly Ghost. As it was in the beginning is now and ever shall

be to the Fa-ther and to the Son, and to the Ho-ly Ghost. As it was in the beginning is

be to the Fa-ther and to the Son, and to the Ho-ly Ghost. As it was in the beginning is now,

70

is now and ever shall be world without end, is now and ever shall be world without end, A — men, A — men.

now, and e-ver shall be, shall be, and ever shall be world without end, A — men, A — men.

be world without end, and ever shall be world without end, world without end, world without end, A — men, A — men.

now and ever shall be world without end, is now and ever shall be world without end, A — men, A — men.

and e-ver shall be world without end, and ever shall be world without end, A — men, A — men.

Send the rod of thy power out of Si — on, be thou ru — ler, be thou ru — ler, ru — ler ev'n in the
 rod of thy power out of Si — on, be thou ru — ler, be thou ru — ler, be thou ru — ler ev'n in the
 Send the rod of thy power out of Si — on, be — thou ru — ler, be thou ru — ler ev'n in the
 Send the rod of thy power out of Si — on —, be thou ru — ler, be thou ru — ler, ru — ler ev'n in — the
 Send the rod of thy power — out of Si — on —, be thou ru — ler, be thou ru — ler ev'n in the

midst, ev'n in the midst a — mong thine — re — mies .
 midst, ev'n in the midst a — mong thine — re — mies .
 midst, ev'n in the midst a — mong thine — re — mies .
 midst, ev'n in the midst a — mong thine — re — mies .
 midst a — mong thine — re — mies .
 Verse:
 Verse, alio decari
 In the day of thy power shall the

35

birth, the dew — of thy birth — is of the womb — ,

birth, the dew of thy birth, of thy — birth is of the womb — , is of the

thy — birth, the dew of thy — birth is of the womb — , is of the

birth, of thy — birth, of thy — birth is of the womb — ,

the dew of thy birth, of thy — birth — is of the

is of the womb — , of the womb of — the — mor — ning.

womb, of the womb — , is of the womb, of the womb of the mor — ning.

womb — , is of the womb , of the womb of the mor — ning.

is of the womb — , of the womb of the — mor — ning.

womb — , is of the womb of the — mor — ning.

verse:

40 Verse, medius cantoris

The Lord sware, the Lord sware and will not re-pent, and will

Verse, bass decani

The Lord sware, the Lord sware and will

45

not re-pent: thou art a priest, thou art a priest, thou art a priest for e-ver af-ter the order of mel-chi-

not re-pent: thou art a priest, thou art a priest for e-ver af-ter the order of mel-

smite in sunder the heads, the heads the heads over di — vers coun — tries. He

sunder, and smite — in sunder the heads over divers — coun — tries. He

— der, and smite in sun — der the heads o — ver di — vers coun — tries.

sun — der and smite in sun — der the heads over divers coun — tries.

and smite in sun — der the heads, the heads over divers coun — tries.

verse:

Verse, medius cantoris

Verse, alto decani

— shall drink of the brook in — the way, therefore shall he lift up his head, lift up his head, lift up his

shall drink of the brook in — the way, therefore shall he lift up his head, lift up his head, his

65

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

8

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

cho:

70

As it was in the be-gin-ning is now and e-ver shall be and e-ver shall

As it was in the be-gin-ning is now and e-ver shall be, and e-ver shall be, and e-ver shall

As it was in the beginning is now and e-ver shall be, and e-ver shall

As it was in the be-gin-ning is now and e-ver shall be, and e-ver shall

As it was in the be-gin-ning is now and e-ver shall be, and e-ver shall

As it was in the be-gin-ning is now and e-ver shall be, and e-ver shall

Handwritten musical score for "Psalm for Christmas Evensong" by William Smith. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The lyrics are "be, world with-out end, A men, A men." The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "be, world with-out", the second "end, A", the third "men, A", and the fourth "men.".

Medius

Alto 1 Dec Can

Alto 2 Dec Can

Tenor

Bass

Organ

Verse, cantoris

I will give thanks un-to the Lord with my whole heart, Secretly, se

full

Se-cret-ly,

full

Se-cret-ly, se-cret

full

Se-cret-ly, se

full

Se-cret

full

Se-cret-ly, se

verse:

cho:

se-cret-ly, se-cret-ly a-mong the — faith-ful and in the con-gre-ga-ti — on. The works of the

— ly —, secret-ly a — mong the faith-ful and in the con-gre-ga-ti — on. The works of the

— cret-ly, se-cret-ly a — mong the faith-ful and in the congre — ti — on. The works of the

— ly a — mong the faith-ful, the faith-ful and in the con-gre-ga-ti — on. The works of the

— cret-ly, se-cret-ly a — mong the faith-ful and in the con-gre-ga-ti — on. The works of the

dec:

Handwritten musical score for a choir, featuring six staves. The lyrics are: "Lord are great, are great, sought out of all them that have pleasure there". The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the staves, with some words underlined. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for a choir, featuring six staves. The lyrics are: "in. His work is worthy to be praised and had in honour, and his righteousness". The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the staves, with some words underlined. The score includes various musical notations such as notes, rests, and bar lines.

-dureth for ever, and his righteousness endureth for e-ver, for e-ver The mer-ci-ful, the mer-ci-ful
 and his righ-te-ous-ness en-du-reth for e-ver The mer-ci-ful and
 and his righ-te-ous-ness en-du-reth for e-ver and e-ver The mer-ci-ful, mer
 en-du-reth for e-ver, en-du-reth for e-ver The mer-ci-ful
 righteousness endureth for e-ver, and his righteousness endureth, en-du-reth for e-ver. The mer-ci-ful, mer
 dec:
 dec:

— and gra-cious Lord hath so done —, hath so done — his mar-vellous works that they ought to be had — in rem
 — gra-cious Lord hath so done —, so done his — marvellous — works that they ought to be had in —
 — ci-ful and gracious Lord hath so — done, hath — so done his marvellous works that they ought to be had in rem
 — and gra-ci-ous Lord — hath so — done — his marvellous works that they ought to be had in remem-
 — ci-ful and gracious Lord hath so — done his mar-vel-lous works that they ought to be had in rem

can 25

-em— brance. He hath givn meat unto them that fear him, he shall e—

— remembrance. He hath givn meat unto them — that fear him, unto them — that fear him, he shall e—

— em— brance. He hath givn meat unto them — that fear him, he shall e— ver be mindful, mind—

— brance. He hath givn meat unto them that fear him, he shall e— ver be mind— ful of —

— em— brance. He hath givn meat to them that fear him, un — to them that fear him,

can:

dec 30 He hath

— ver be mindful, he shall e— ver be mindful of his cov—nant. dec shewd his peo—ple, his peo—ple the

— ver be mid—ful, mid—ful of his co—ve—nant. dec He hath shewd his peo—ple, the

— ful of his co—ve—nant, of his cov'nant, of his cov'nant. dec He hath she—wed his peo—ple the

— his cov—nant, he shall e— ver be mindful of his cov'nant. He hath shewd his peo—ple the

he shall e— ver be mindful of his cov'nant. He hath shewd his peo—ple

dec:

power of his — works, that he may give them the heritage of the hea—then. The can

people of his works, that he may give them the heritage of the heathen. The can

power of his — works —, that he may give them the he—ri—tage of the hea—then —. The can

power of his works, of his works, that he may give — them the he—ri—tage of the heathen. The can

the power of his works, that he may give — them the heritage of the hea—then. The can

can:

works of his hands are verity, are verity and judgement, all

works of his hands are verity and judge—ment and judgement, are verity and judgement, and judge—ment, all

works of his hands, the works of his hands are verity and — judgement, and judge—ment, and judgement, all

works of his hands are verity and judge—ment, and judge — ment, and judge — ment, all

works of his hands are verity and judgement, are verity and judgement, all

people, he hath commanded his cov'nant for ever, ho—ly and rev-erent is his name, ho—ly and rev-erent is his

people, he hath commanded his cov- nant —, ho—ly and rev-erent is his name, ho—ly and rev—

—ple, he hath com- manded his cov- nant for e- ver —, ho—ly and rev-erent is his name, is his

people, un- to his people, ho—ly and rev-erent is his name, ho—ly and rev-erent is his name, [his

people, he hath commanded his cov'nant for e- ver, ho—ly and rev-erent is — his

name, and rev-erent is his name. The fear of the Lord is the be- ginning of wis- dom, a

-rent is — his name. The fear of the Lord is the be- gin- ning of wisdom, a

name, and rev-erent is — his name. The fear of the Lord is the be- ginning of wis- dom, a

name] is his — name. The fear of the Lord is the be- gin-ning of wis- dom, a good

name, is — his name. The fear of the Lord is the be- gin-ning of wis- dom, a

dec:

65

to the Ho-ly Ghost. As it was, as it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

to the Ho-ly, Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

and to the Ho-ly Ghost. As it was in the beginning is now and ever shall be world without end, world without end, A-men

70

without end, is now and ever shall be world without end, A-men, A-men, A-men

be, shall be, and ever shall be world without end, A-men, A-men, A-men

end, world without end, world without end, A-men, A-men, A-men

—, A-men, world without end, A-men, world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

without end, and ever shall be world without end, A-men, A-men, A-men

William Smith: Psalm for Easter Evensong (reconstruction) 1/9

Medius cantoris

Alto cantoris

Bass decani

Organ

Verse

A-wake up my glo-ry, a-wake

Verse

A-wake up my glo-ry, a-

Verse:

— up my glo-ry, my glo-ry, a-wake, a-wake, a-wake, a-wake lute and harp, lute

— wake up my glo-ry, my glo-ry, a-wake, a-wake, a-wake lute and harp

— and harp. I my-self, I my-self will a-wake, I my-self will a-wake

Verse

I my-self will a-wake, will a-wake, I my-self will a-wake, I my-

—, and harp. I my-self, I my-self will a-wake, I my-self will a-

10

Full

— right ear—ly. I will give thanks unto thee O Lord a—mong the peo—ple

Full

I will give thanks to thee O Lord and I will sing unto

— self will awake right early. I will give thanks to thee O Lord a—mong the people and I will

Full

I will give thanks to thee O Lord a—mong the peo—ple, a—mong the

— wake right ear—ly. I will give thanks to thee O Lord a—mong the peo—ple,

cho:

15

and I will sing unto thee a—mong the na—ti—ons, and I will sing unto thee a—mong the na—ti—ons.

thee, un—to thee a—mong, a—mong the na—ti—ons, to thee a—mong the na—ti—ons.

sing unto — thee a—mong the na—ti—ons, to thee a—mong the na—ti—ons.

8 peo—ple, and I will sing unto thee, I will sing unto thee a—mong the na—ti—ons.

the peo—ple, and I will sing un—to thee, and I will sing unto thee a—mong the na—ti—ons.

up thy-self O God a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen me the Can

God, set up thy-self a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen

God, set up thy-self O God a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen

God, set up thy-self O God a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen

God, set up thy-self O God a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen

God, set up thy-self O God a-bove the heav'ns, and thy glo-ry a-bove all the earth. O-pen

gates of right-eousness that I may go in-to them and give thanks unto the Lord. This is the gate, dec

me the gates of righteousness that I may go in-to them and give thanks unto the Lord. This is the dec

me the gates of right-ous-ness that I may go in-to them and give thanks unto the Lord. This is the dec

me the gates of righteout-ness, that I may go into them and give thanks un-to the Lord. This is the dec

me the gates of righteousness, that I may go in, may go in-to them and give thanks un-to the Lord. This is the dec

me the gates of righteousness, that I may go in, may go in-to them and give thanks un-to the Lord. This is the dec

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics are: "The same stone which the builders re-fu-sed is be-come the head-stone, is be-". The score includes various musical notations such as notes, rests, and dynamic markings like "dec" (deciso) and "45".

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics are: "This is the Lord's do-ing, this is the Lord's". The score includes various musical notations such as notes, rests, and dynamic markings like "full" and "full:". The score is written in a system of staves with lyrics and musical notation.

50

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, and it is mar-vel-lous in our eyes.

-ing and it is mar-vel-lous, mar-vel-lous in our eyes.

verse:

verse, cantoris ss

This is the day, this is the day, this is the day which the Lord hath

verse, decani

This is the day, this is the day, this is the

verse, cantoris

This is the day, this is the day, this is the day which the Lord hath made,

is now, and ever shall be world without end, and ever shall be world without end, A ——— men ———.

is now ———, and ever shall be world without end, without — end, A ——— men.

is now, and ever shall be world without end, without — end, A — men, A ——— men.

is — now, is — now, and ever shall be world without — end, A — men —.

is now, and e-ver shall be, shall be world with — out — end, A ——— men —.

Handwritten musical score for a choir, featuring six staves. The lyrics are: "us. That thy way may be known u-pon earth, thy saving health a-mong all na-ti-". The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes various musical notations such as notes, rests, and bar lines. A measure number "10" is visible at the top of the first staff.

Handwritten musical score for a choir, featuring six staves. The lyrics are: "ons. Let the people praise thee o God, yea let all the people praise". The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes various musical notations such as notes, rests, and bar lines. A measure number "15" is visible at the top of the first staff.

thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-te-ous-ly and go-

thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk and go-vern the na-tions

thee. (b) O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk and go-vern the

thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-te-ous-

thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-teous-ly

-vern the nations u-pon earth, the nations u-pon earth. Let the peo-ple praise thee O

u-pon earth, and go-vern the na-tions u-pon earth. Let the peo-ple praise thee O

na-tions u-pon earth, the na-tions u-pon earth. Let the peo-ple praise thee O

-ly and go-vern the nations u-pon earth, u-pon earth. Let the peo-ple praise thee O

and go-vern the nations u-pon earth. Let the people praise thee O

25

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth her in-

God, let all the people praise thee. Then shall the earth, then shall the earth bring

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth her in-

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth

God, let all the people praise thee. Then shall the earth, then shall the earth bring

30

-crease, her in-crease, and God, ev'n our own God shall give us his blessing. God

forth her in-crease, and God, ev'n our own God shall give us his blessing. God

-crease, bring forth her in-crease, and God, ev'n our own God shall give us his blessing. God

- her in-crease, her in-crease, and God, ev'n our own God shall give us his blessing. God

forth her increase, her in-crease, and God, ev'n our own God shall give us his blessing. God

35

— shall bless us, shall bless us, and all the ends of the world shall fear him, and all the ends of the

— shall bless us, shall — bless us, and all the ends of the world, and all the ends of the world shall

— shall bless us, shall bless us, shall bless — us, and all the ends of the world, and

— shall bless us, shall bless us —, and all the ends of the world shall fear — him,

— shall bless — us —, and all the ends of the world shall fear

world shall fear him, shall — fear — him —. Glo-ry be to the Fa-ther and to the

fear him, of the world shall fear him —. Glo-ry be to — the Father and to the

all the ends of the world shall fear — him —. Glo-ry be to the Fa-ther and to the

and all the ends of the world shall fear him —. Glo-ry be to the fa-ther and to the

him, and all the ends of the world shall fear him —. Glo-ry be to the Fa-ther and to the

40

Son and to the Ho—ly Ghost. As — it was in the be—gin—ning is now and ever, e—

Son and to the Ho—ly Ghost. As — it was in the be—gin—ning is now and e—ver shall

Son and to the Ho—ly Ghost. As — it was in the be—gin—ning is — now and ever shall

Son and to the Ho—ly Ghost. As — it was in the be—gin—ning is now and e—

Son and to the Ho—ly Ghost. As — it was in the be—gin—ning is — now and e—ver

45

—ver shall be world without end, A—men, A — men —.

be world without—end, world without—end, A — men —.

be world without end, A — men, A — men, A — men —.

—ver shall be world without — end, A — men —.

shall be world without — end, A — men —.

Medius

Lord, have mer-cy u-pon us, and in-cline our hearts to keep this law.

Alto 1

Lord, have mer-cy u-pon us, and in-cline our hearts to keep this law.

Alto 2

Lord, have mercy u-pon us, and in-cline our hearts to keep this law.

Tenor

Lord, have mercy u-pon us, and incline our hearts to keep this law, to keep this law.

Bass

Lord, have mercy u-pon us, and in-cline our hearts to keep this law.

Organ

Lord, have mercy u-pon us, and write all these, all these thy laws in our hearts we beseech thee.

Lord, have mer-cy u-pon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mercy u-pon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mercy u-pon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mer-cy u-pon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mer-cy u-pon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mer-cy u-pon us, and write all these thy laws in our hearts we beseech thee.

Medius editorial

Glo — ry be to thee O Lord.

Alto 1 editorial

Glo-ry be to thee O — Lord.

Alto 2 editorial

Glo-ry be to thee O — Lord.

Tenor editorial

Glo — ry be to — thee O — Lord.

Bass editorial

Glo — ry be to thee O — Lord

Organ

8p d.

Medius editorial

The Fa — ther al — migh — ty, ma — ker of

Alto 1 con only

The Fa — ther al — migh — ty, ma —

Alto 2 dec only

The Fa — ther al — migh — ty, ma — ker of

Tenor dec only

The Fa — ther al — migh — ty, ma —

Bass editorial

I believe in one God

The Fa — ther al — migh — ty, ma —

Organ

8pb

William Smiths first creed. The father: chorus

5

heav'n and earth, of heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

-ker of heav'n, of heav'n and earth and of all things Vi-si-ble and in-vi-si-ble.

heav'n and earth and of all things Vi-si-ble and in-vi-si-ble.

-ker of heav'n, of heav'n and earth and of all things Vi-si-ble and in-vi-si-ble.

-ker of heav'n and earth and of all things Vi-si-ble and in-vi-si-ble.

-ker of heav'n and earth and of all things Vi-si-ble and in-vi-si-ble.

[verse, cantoris] [full, 10 cantoris]

And in one Lord Je-sus christ. The on-ly be-got-ten Son of full, cantoris

the on-ly be-gotten Son

the on-ly be-gotten

the on-ly be-gotten

the on-ly be-gotten

the on-ly be-got-ten

Vers: And in one Lord

chorus:

God, be-got-ten of his Fa-ther be-fore all worlds. God of God, light of

of-God-, be-got-ten of his Father be-fore all worlds. God of God, light of

Son of God be-got-ten of his Father be-fore all worlds. God of God, light of

Son of God, be-got-ten of his Father, be-fore all worlds. God of God, light of

Son of God, be-got-ten of his Fa-ther be-fore all worlds. God of God, light of

light-, ve-ry God of ve-ry God-, be-got-ten not made, being of one substance, being of one substance

light, ve-ry God of ve-ry God-, be-got-ten not made, being of one substance with the

light, very God of ve-ry God-, be-got-ten not made, being of one substance

light, very God of ve-ry God-, be-got-ten not made, being of one substance, being of one

light, very God of ve-ry God, be-got-ten not made, being of one substance, being of one substance

20

with the Fa — ther, by whom all things were made.

— Fa — ther, by whom all — things were made.

with the Fa — ther by whom all things were made.

Substance with the Father by whom all things were made.

with the Fa — ther, by whom all things were made.

Verse, decani

Who for us men and for our salva —

[verse, decani]

who for us men

who for us men vers:

25

[full, decani]

Came down from heav'n, came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir — gin

[full, decani]

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the

full, decani

Came down from heav'n, came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir —

— ti — on

[full, decani]

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Virgin

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir — gin

chorus:

Ma-ry and — was made — man — . And was cru-ci-fi — ed al — so for us, al —

Vir — gin Ma-ry and was made — man — .

— gin Ma-ry and — was made man — .

Ma-ry and was made — man — . Al — so for us, al — so for

Ma-ry and was made — man — .

Ver: And was crucified

[verse, cantoris]

[verse, cantoris]

30

— so for — us un — der Pon- ce Pi- late , un — der Pon- ce Pi- late , he suf — fer —

un — der Pon- ce Pi — late , un — der pon- ce Pi- late , he suf — fer —

un — der Pon- ce Pi- late , un — der Pon- ce Pi- late , he suf — fer —

us — , for us un — der Pon- ce Pi- late , un — der Pon- ce Pi- late , he suf — fer —

un — der Pon- ce Pi- late , un — der Pon- ce Pi- late , he suf — fer —

Chorus:

[full, cantoris]

[full, cantoris]

[full, cantoris]

[full, cantoris]

35

[verse, decani]

[full, decani]

-ed and was bu-ri-ed. And the third day he rose a-gain, ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. full, decani

-ed and was bu-ri-ed. full, decani ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. [full, decani] ac-cor-ding to the scrip-tures.

vers: And the third day: chorus:

[verse, cantoris] 40

[full, cantoris]

And as-cended into heav'n, ascended into heav'n, and as-cen-ded in-to heav'n, and sit-teth

verse, cantoris full, cantoris

And as-cended into heav'n, and as-cended into heav'n, and as-cended into heav'n, into heav'n. And sit-teth

[full, cantoris]

And sit-teth

[full, cantoris]

And sit-teth

[full, cantoris]

And as-cen-ded, ascended into heav'n, in-to heav'n, and sit-teth

vers: And ascended: chorus:

[verse, cantoris]

And I be-lieve in the Ho-ly Ghost, the lord and gi-ver — of life, who — pro-ceedeth from the

[full, cantoris]

Who pro-ceedeth

[full, cantoris]

Who pro-ceedeth

[full, cantoris]

Who pro-ceedeth

[full, cantoris]

Who pro-ceedeth

vers: And I believe

chorus:

Fa-ther and — the Son, who with the Fa-ther and the Son to-ge — ther is wor-ship —

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge — ther is wor-ship —

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge — ther is wor-ship —

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge — ther is wor-ship —

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge — ther is wor-ship —

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge — ther is wor-ship —

60

-ped and glo-ri-fied, who spake by the pro-phets.

[verse, decani]

-ped and glo-ri-fied, who spake by the pro-phets.

And I be-lieve one Ca-tho-lic and A-po-

-ped and glo-ri-fied, who spake by the pro-phets.

-ped and glo-ri-fied, who spake by the pro-phets.

-ped and glo-ri-fied, who spake by the pro-phets.

-ped and glo-ri-fied, who spake by the pro-phets.

And I believe

vers: And I believe

[verse, decani]

65

I ack-now-ledge one baptism — for the re-mis-si-on, for the remis-si-on — of

-sto-lic church

I acknowledge

Medius

Canonically vers: verse, cantoris

Alto 1 The Fa — ther al — mighty ma — ker of hea — ven,

Alto 2

Deconly cho:

Tenor

Bass

Organ vers: The father al:

of hea — ven — and earth and of all things vi — si — ble and in — vi — si — ble.

[verse, medius]

And in one Lord Je — sus Christ, the on — ly be — got — ten Son of God, be — got — ten of his Fa — ther be — fore

And in one Lord:

[verse, bass] [verse, alto decani] [verse, 15 medius]

— all — worlds. God of — God, light of light, ve-ry God of ve-ry God —, very God of very God, begotten not

[verse, bass]

— made. Being of one sub-stance with the Father, sub-stance with the Father, the Fa — ther, by whom all things were

20 [verse, alto decani]

made —. Who for us men — and for our sal-va — ti — on came

24 [verse, tenor cantoris]

came down from — heav'n. in — car-nate by the Ho-ly Ghost of the Vir-gin — Ma-ry —, and —

down, Tenor: And was

[verse, medius] 30

— was made man — . And was crucifi — ed al — so for us, al — so for us, for —

35

us, un — der Ponc Pi — late . He suf — fe — red, he suf — fered and was bu — ri — ed .

And the third day:

[verse, alto decani] Verse, tenor decani

And the third day he rose a — gain according to — the scrip — tures and as — cended in — to —

And ascended into heaven:

40

heav'n and sit — teth on the right hand of the Fa — ther.

[verse, medius]

And he shall come a — gain with glo — ry

[verse, bass]

to judge both the

And he shall come:

so

[verse, medius]

quick and the — dead, whose King — dom shall have no — end. And I be — lieve —

A meane.
And I believe in:

[verse, tenor cantoris]

in the Ho — ly Ghost, the Lord and giver of life who pro — ce — deth from the Fa — ther and the

[verse, medius]

son, who with the father and the Son to — ge — ther is wor — ship — ped and glo — ri — fied, who spake by the

Cantor: 1. God spake these words and said, I am the Lord thy God:

Thou shalt have none other gods but me.

Medius editorial: Lord have mer-cy u-pon us, u-pon us and incline our

Alto I: Lord have mer-cy u-pon us, u-pon us and incline, and incline

Alto II editorial: Lord have mer-cy u-pon us, and incline our hearts to

Tenor editorial: Lord have mer-cy u-pon us and in-

Bass editorial: Lord have mer-cy u-pon us and in-

Organ

2. Thou shalt not make to thyself any graven image...

... in them that love me and keep my commandments.

2

hearts to keep this law.

our hearts to keep this law.

Keep, to keep this law.

cline our hearts to keep this law.

cline our hearts to keep this law.

Lord have mercy u-pon us

Lord have mer-cy u-pon us and

Lord have mercy u-pon us and in-cline

Lord have mercy u-pon us and incline our

3. Thou shalt not take the name of the Lord thy God in vain: for the Lord will not hold him guiltless that taketh his name in vain.

Handwritten musical score for "Lord have mercy upon us" in G major, 4/4 time. The score is written on ten staves, with lyrics in German and English. The lyrics are: "and in-cline our hearts to Keep this law. Lord have mer-cy u-pon in-cline our hearts, our hearts to Keep this law. Lord have mercy u-pon our hearts, our and incline our hearts to Keep this law. Lord have mercy u-pon us hearts, our hearts to Keep this law. Lord have Mer-cy u-pon us, u-pon". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written in German and English. The score is handwritten and appears to be a personal or working draft.

4. Remember that thou keep holy the Sabbath day whereof the Lord blessed the seventh day, and hallowed it.

Handwritten musical score for the hymn "Keep this Law". The score is written on ten staves, with lyrics in German and English. The lyrics are: "us, and incline our hearts, and incline our hearts to keep this law, to keep this law." The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves, with some words in German and some in English. The score is a handwritten manuscript, likely a student exercise or a composer's draft.

6. Thou shalt do
no murder.

25

6

and in-cline our hearts to Keep this law. Lord

and in-cline our hearts, in-cline our hearts to Keep this law. Lord have mer

in-cline our hearts, in-cline our hearts, our hearts to Keep this law. Lord, Lord

-cline our hearts to Keep this law, incline our hearts to Keep this law. Lord have mer

-cline our hearts to Keep this law, in-cline our hearts to Keep this law.

30

- have mer-cy u-pon us, mercy u-pon us and in-cline our hearts to Keep this law.

-cy u-pon us, u-pon us and incline our hearts to Keep this law.

- have mer-cy u-pon us and incline our hearts, and incline our hearts to Keep this law.

-cy u-pon us, have mer-cy u-pon us and in-cline our hearts to Keep this law, to Keep this law.

Lord have mer-cy u-pon us and incline our hearts, our hearts to Keep this law.

101 7. Thou shalt not commit adultery.

7

35

Lord have mercy u-pon us and in-cline our hearts, in-cline our

Lord have mercy, Lord have mer-cy u-pon us and in-cline our hearts, our

Lord have mer-cy u-pon us and in-cline our hearts

Lord have mer-cy u-pon us and in-cline our hearts, in-cline our

Lord have mercy u-pon us and in-cline our hearts

8. Thou shalt not steal.

8

hearts to Keep this law.

Lord have

hearts to Keep this law.

Lord have mercy u-pon us, u-pon us, u-pon

to Keep this law.

Lord have mercy u-pon us.

hearts to Keep this law.

Lord have mer-cy u-pon

to Keep this law.

Lord have mer-cy u-pon us, Lord have mer-cy u-pon

40

mercy u-pon us

and incline our hearts —, and incline our hearts to Keep this law.

us

and incline our hearts to keep — this law, and incline our hearts to keep this law.

u-pon us —,

and incline, and incline our hearts to keep this law —, this law.

us, and incline our hearts —, in-cline our hearts —, and incline our hearts to Keep this law.

us, and incline our hearts —, our hearts to Keep —, to Keep this law.

9. Thou shalt not bear false witness
against thy neighbour.

9

45

Lord have mercy u-pon us, u-pon us, and in-cline our

Lord have mercy u-pon us, u-pon us, and incline our hearts —, our hearts

Lord have mercy u-pon us, u-pon us and incline our

Lord have mercy u-pon us, Lord have mercy u-pon us, and incline

Lord have mercy u-pon us and in-cline our

10. Thou shalt not covet thy neighbours house, thou shalt not covet thy neighbours wife, nor his servant, nor his maid, nor his ox nor his Ass, nor any thing that is his.

10

ss

hearts to keep this law.

Lord have mercy upon us,

to keep this law.

Lord have mercy upon us,

hearts to keep this law.

Lord have mercy upon us,

our hearts to keep this law.

Lord have mercy upon us,

hearts to keep this law.

Lord have mercy upon us,

ss

-pon us

and write all these thy laws, and write all

-pon us

and write all these thy laws, and write all these thy

u-pon us

and write all these thy laws, and write all these thy laws, and

-pon us and write all these thy laws, and write all these thy laws, and

-pon us

and write, and write all these thy

these thy laws in our hearts, and write all these thy laws in our hearts we beseech thee.

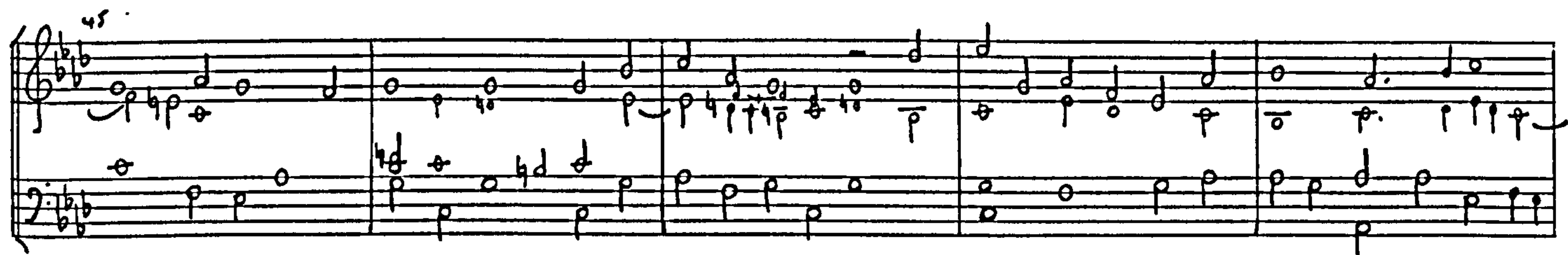
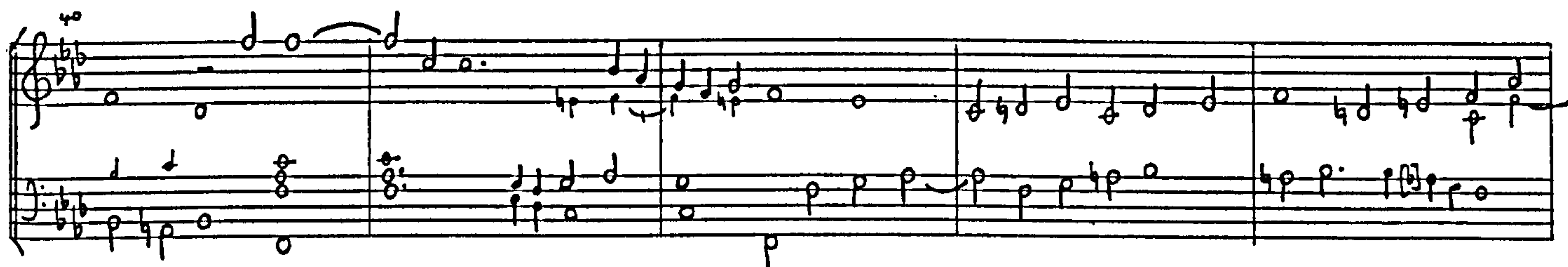
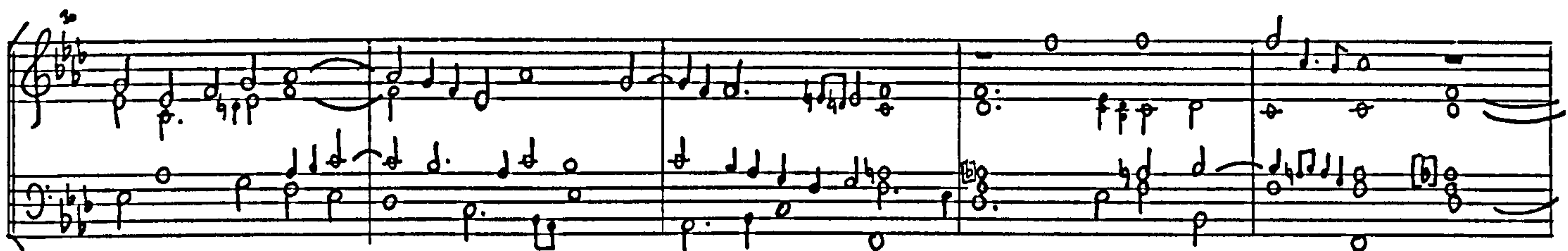
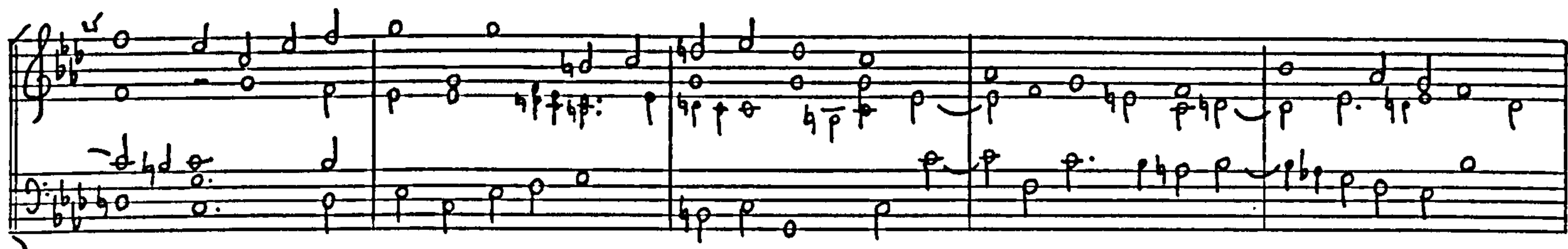
laws, write all these thy laws in our hearts we beseech thee.

write all these thy laws in our hearts, in our hearts we beseech thee.

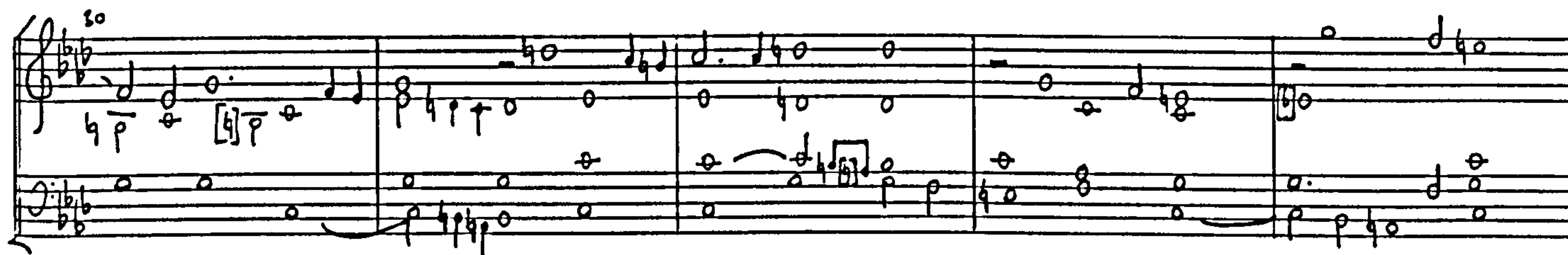
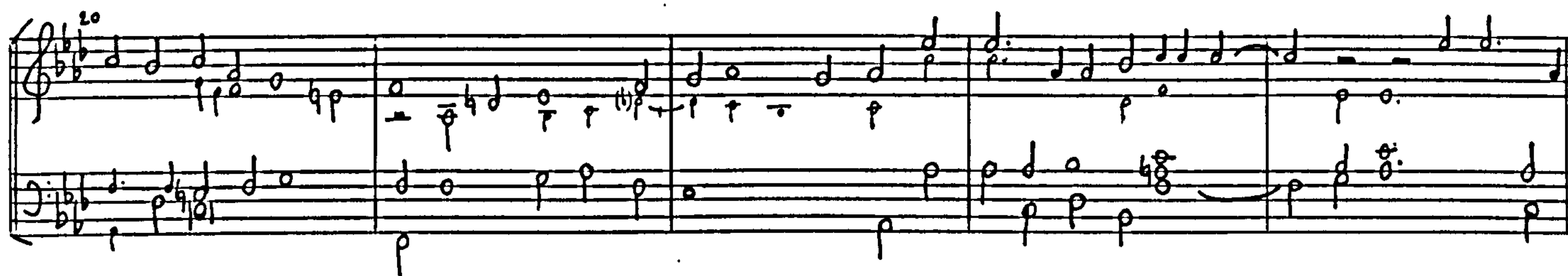
and write all these thy laws in our hearts, in our hearts we beseech thee.

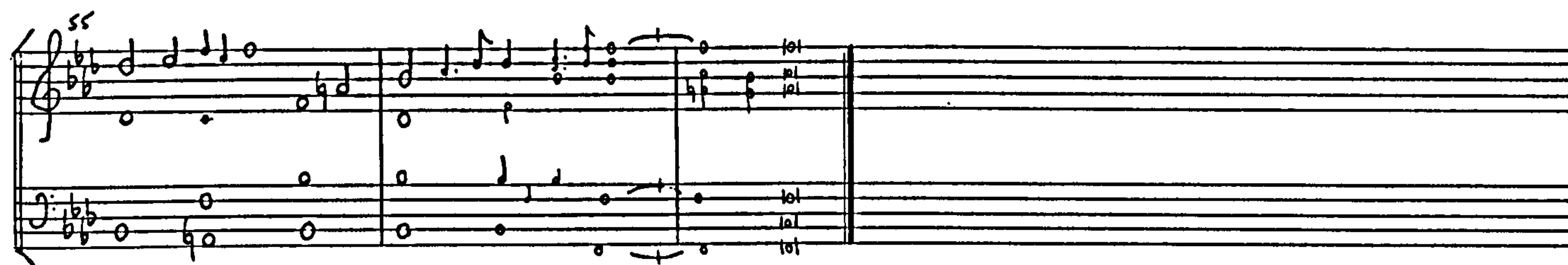
laws, and write all these thy laws in our hearts we beseech thee.

Organ









Handwritten musical score for a choir and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- Chorus:** Medius [decani], Quintus, Sextus, Altus, Tenor, Bassus.
- Violins:** Treble viol (two staves), Tenor viol (two staves), Bass viol (two staves).
- Organ reduction:** Editorial.

The score shows the first system of music, with the vocal parts and instrumental accompaniment. The organ reduction is marked as editorial.

Handwritten musical score for the vocal parts of the hymn "Almighty Lord whose love". The score is written in G major (one sharp) and 4/4 time. The lyrics are:

verse
Al-migh—ty Lord, al-migh—ty Lord whose love to
Al-migh—ty Lord, al-migh—ty Lord whose love to

The score shows the vocal parts (Soprano, Alto, Tenor, Bass) and the organ accompaniment. The lyrics are written below the vocal staves.

us was greater than we can express,

us was greater than we can express,

which diddest die, which diddest die our souls to save and lead'st thy

which diddest die our souls to save and lead'st thy

life, and lest thy life in all dis-tress.

life in all dis-tress.

verse

Grant that thy love,

verse

Grant that thy love, wherewith

20

wherewith for us thou meekly didst thy torments bear, may keep us from all dreadful pains

for us thou meekly didst thy torments bear, may keep us from all dreadful pains

Handwritten musical score for page 25. The score is written in G major (one sharp) and 4/4 time. It features multiple staves with lyrics and musical notation. The lyrics include: "Grant that thy love, wherewith for", "which for our sins, which for our sins we just-ly fear.", "Grant that thy love, wherewith for us", "Grant that thy love, wherewith for", "Grant that thy love, wherewith for us, wherewith for", "Grant that thy love, where-with for", "chorus:", "us thou meekly didst thy torments bear, may keep us from all dreadful pains, which for".

Handwritten musical score for page 30. The score is written in G major (one sharp) and 4/4 time. It features multiple staves with lyrics and musical notation. The lyrics include: "us thou meekly didst thy torments bear, may keep us from all dreadful pains, which for", "us thou meek-ly didst thy tor-ments bear, may keep us from all dreadful pains, which for", "thou meekly didst thy tor-ments bear, may keep us from all dreadful pains, which for", "us thou meekly didst thy torments bear, may keep us from all dreadful pains, which for", "us thou meek-ly didst thy torments bear, may keep us from all dreadful pains, which for", "us thou meek-ly didst thy torments bear, may keep us from all dreadful pains, which for".

Handwritten musical score for the first system of the hymn. It consists of eight staves. The first four staves are vocal parts with lyrics: "which for our sins we just-ly fear." and "which for our sins we justly fear, we justly fear." The next four staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings like 'p' (piano).

Handwritten musical score for the second system of the hymn. It consists of eight staves. The first four staves are vocal parts with lyrics: "our sins we justly fear, we justly fear, which for our sins we justly fear." and "our sins we justly fear, which for our sins we justly fear." The next four staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings like 'p' (piano). There are some handwritten annotations like "verse:" and "Bend down, verse bend" on the lower staves.

40

down O Lord thy gracious eyes which we from thee do skill, do skill, do skill ex-
 bend down O Lord thy gracious eyes which we from thee do skill, do skill, do skill ex-

45

-pect, thou with thy blood hast us re-deemed thy servants' suit do not re-ject, re-ject, thy servants' suit do
 -pect, thou with thy blood hast us re-deemed thy servants' suit do not re-ject, re-ject, thy servants' suit do

verse 50

Ex — tend to us thy mer — cy here.

verse

Ex — tend to us thy mer — cy here.

not re — ject, do — not re — ject, that

thy servants' suit do not re — ject,

55

verse

Re — mit our faults which we have made.

verse

Re — mit our faults which we have made

— on this earth, that on this earth in danger live,

that on this earth, that on this earth in danger live,

Handwritten musical score for the first system of the hymn. It consists of eight staves. The top two staves are vocal parts with lyrics: "And all our sins, and all — our sins do thou for-give." The next two staves are piano accompaniment. The bottom two staves continue the vocal parts with lyrics: "And all our sins, and all — our sins do thou forgive." and "And all our sins, and all our sins for-give." The music is in G major (one sharp) and 4/4 time.

Handwritten musical score for the second system of the hymn. It consists of eight staves. The top two staves are vocal parts with lyrics: "Ex — tend to us thy mer — cy here, thy mer-cy here that" and "Ex — tend to us thy mer — cy here that". The next two staves are piano accompaniment. The bottom two staves continue the vocal parts with lyrics: "and all our sins do — thou for-give." and "Sins for-give, and all our sins forgive." The music is in G major (one sharp) and 4/4 time. The word "Chorus:" is written above the bottom staff.

65

on this earth, that on this earth, that on this earth in danger live. Re-mit our faults which

on this earth, that on this earth in danger live, in danger live. Re-mit our faults which

that on this earth, that on this earth in danger live, in danger live.

that on this earth, that on this earth in danger live, in danger live. Re-mit our faults which

that on this earth, this earth in danger live, in danger live.

here that on this earth in danger live.

70

— we have made and all our sins, and all our sins do thou for-give

— we have made and all our sins do thou for-give,

Re-mit our faults which we have made and all our

we have made and all our sins do thou forgive —,

Re-mit our faults which we have made and all our sins for —

Re-mit our faults which we have made and all, and all our

The Lord's Prayer

Vater unser im Himmel, deines Reiches komme. Dein Wille geschehe, wie im Himmel, so auf Erden. Unser tägliches Brot gib uns heute. Und vergib uns unsere Schuld, wie wir vergeben unsern Schuldigern. Und führe uns nicht in Versuchung, sondern erlöse uns von dem Bösen. Denn dein ist das Reich und die Herrlichkeit in Ewigkeit. Amen.

and all our sins do thou forgive, do — thou forgive.

all our sins do thou for — give.

all our sins do thou for — give, for — give.

and all our sins do thou for — give.

all our sins — do — thou for — give.

sins do thou forgive, do thou for — give.

Handwritten musical score for the first system of "Behold now praise the Lord". The score is written for six parts: Medius, Alto 1 decani / Alto 1 cantoris, Alto 2 decani / Alto 2 cantoris, Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "Be — hold — now praise the Lord all ye ser — vants of the — the — Lord all ye ser — all all ye ser — vants of the". The Organ part is written on a grand staff (treble and bass clefs).

Handwritten musical score for the second system of "Behold now praise the Lord". The score continues from the first system. The lyrics are: "— Lord —, all ye ser — vants of the Lord, all ye ser — vants of the Lord. Ye — vants of the Lord, all — ye ser — vants of the Lord, all ye ser — vants of the — Lord — ye ser — vants of the Lord, all ye servants of the Lord, all ye servants of the — Lord. the Lord, all ye ser — vants of the Lord, of the Lord, all — ye ser — vants of — Lord, all ye ser — vants of the Lord, of the Lord, all ye ser — vants of the — Lord. — Lord, all ye ser — vants of the Lord, of the Lord, all ye ser — vants of the — Lord." The Organ part continues on the grand staff.

that by night stand in the house of the Lord, in the house of the Lord, ye

Ye that by night stand in the house, ye that by night stand in the house of the

Ye that by night stand in the house, ye that by night stand in the house of the

the Lord. Ye that by night stand in the house of the Lord, ye that by

Ye that by night stand in the house of the Lord, of

that by night stand in the house of the Lord, ye that by night stand in the house of the Lord, ev'n

Lord, ye that by night stand in the house of the Lord, of the

Lord, ye that by night stand in the house of the Lord, of the

night stand in the house of our God, in the house of our God, ev'n in the courts of the house of our

the Lord, ye that by night stand in the house of the Lord, ev'n in the courts

Handwritten musical score for the first system of the hymn. It consists of six staves. The top staff is a vocal line with lyrics: "in the courts of the house of our God, ev'n in the courts of the". The second staff is a vocal line with lyrics: "Lord, ev'n in the courts of the house of our God, ev'n in the courts of the house of our". The third staff is a vocal line with lyrics: "ev'n in the courts of the house of our God, ev'n in the courts of the house of our God, ev'n". The fourth staff is a vocal line with lyrics: "God, of our God, ev'n in the courts of the house of our God, ev'n". The fifth staff is a vocal line with lyrics: "of the house of our God, ev'n in the courts of the house of our God, ev'n". The sixth staff is a vocal line with lyrics: "of the house of our God, ev'n in the courts of the house of our God, ev'n". The bottom two staves are piano accompaniment.

Handwritten musical score for the second system of the hymn. It consists of six staves. The top staff is a vocal line with lyrics: "house of our God, ev'n in the courts of the house of our God. Lift up". The second staff is a vocal line with lyrics: "God, ev'n in the courts of the house of our God, of our God. Lift up". The third staff is a vocal line with lyrics: "ev'n in the courts of the house of our God. Lift up". The fourth staff is a vocal line with lyrics: "in the courts of the house of our God, of our God. Lift up". The fifth staff is a vocal line with lyrics: "in the courts of the house of our God, of our God. Lift up". The sixth staff is a vocal line with lyrics: "in the courts of the house of our God, of our God. Lift up". The bottom two staves are piano accompaniment.

40

give thee bles-sing out of Si-on, give thee bles-

of Si-on, give thee bles-sing out of Si-on, give thee

earth

give thee bles-sing out of Si-on, give thee bles-sing out of Si-

heav'n and earth give thee bles-sing out of Si-on, give thee blessing out of

45

-sing out of Si-on, give thee bles-sing out of Si-on, give thee blessing out

bles-sing out of Si-on, give thee bles-sing out of Si-on, give thee

give thee blessing out of Si-on, give thee bles-sing out of Si-on, give thee

on, give thee bles-sing out of Si-on, give thee bles-sing out

Si-on, give thee blessing out of Si-on, give thee bles-sing out of Si-on,

Handwritten musical score for "Behold now praise the Lord" by William White. The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing piano accompaniment. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "of Si-on, out of Si-on, give thee bles-sing out of Si-on. Si-on, give thee bles-sing out of Si-on, out of Si-on, out of Si-on. sing out of Si-on, give thee bles-sing out of Si-on, out of Si-on, out of Si-on. of Si-on, give thee bles-sing out of Si-on, out of Si-on. give thee bles-sing out of Si-on, out of Si-on."

Medius decani

Medius cantoris

Alto 1 dec can

Alto 2 dec can

Tenor decani

Tenor cantoris

Bass decani

Bass cantoris

Organ

O praise God in his ho-li-ness, O praise God in his

praise God in his ho-li-ness, O

praise God in his

praise

Handwritten musical score for a hymn titled "White: O praise God in his holiness (transcription) 2/17". The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are written below the staves, with some words appearing on multiple staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some handwritten annotations, such as a "5" above the first staff and a "b" below the second staff. The score is a transcription of a piece by White.

ho—li—ness, O praise God in his ho—li—ness, praise

O praise God in his ho—li—ness, O praise God in his ho—li—ness, O

—praise God in his ho—li—ness, ho—li—ness, in his ho—li—ness

O praise God in his ho—li—ness, O —praise God

O praise God in his ho—li—ness, O

ho—li—ness, O praise God in his ho—li—ness, his ho—li—ness, O praise God in his ho—li—

God in his ho—li—ness, his ho—li—ness, his ho—li—ness

O praise God in his

him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his power.

praise God in his ho-li-ness, praise him in the fir-ma-ment of his

praise him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his power in

in his ho-li-ness, praise him in the fir-ma-

praise God in his ho-li-ness, praise him in the

-ness, praise him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his

praise him in the fir-ma-ment of his power, his

ho-li-ness, ho-li-ness

acts. Praise him ac-cord-ing to his ex-cel-lent, his ex-cel-lent great-ness, to his excellent
 acts, praise him in his no-ble acts, praise him in his no-ble acts. Praise him ac-cord-ing
 his no-ble acts. Praise him ac-cord-ing to his excellent great-ness
 no-ble acts, praise him in his no-ble acts, in his no-ble acts, no-ble acts.
 Praise him in his no-ble acts, in his no-ble acts, in his no-ble acts, Praise him ac-
 acts, praise him ac-cord-ing to his excellent greatness, to his ex-cel-lent
 no-ble acts, praise him ac-cord-ing to his excellent great-ness
 him in his noble acts, praise

* 30

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

—pon the lute and harp, praise him u—pon the lute and harp.

—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the

* for Peterhouse version see end.

95

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

Cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise

— him u — pon the strings and pipe .

Praise him u — pon the well — turned cym — bals, praise

— him u — pon the strings and pipe, the strings and pipe, u — pon the strings and pipe —. Praise

— him u — pon the strings and pipe. Praise him u — pon the well — turned cym — bals, praise him u — pon the

— him u — pon the strings and — pipe . Praise him u — pon the well —

— him u — pon the strings and pipe —, and pipe, praise him u — pon the strings and pipe.

— him u — pon the strings and — pipe . Praise him u — pon the well — turned cym —

— him u — pon the strings and pipe . Praise him u — pon the well — turned cym — bals —,

— him u — pon the strings and pipe . Praise him u —

Praise him u —

45

The image shows a handwritten musical score on ten staves, organized into five systems of two staves each. The music is written in a single melodic line across the systems. The lyrics are written below the notes, with some words hyphenated across measures. The score is divided into four measures by vertical bar lines. The lyrics are: 'pon the loud cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the him u-pon the cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the bals, cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the loud cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the cym-bals, cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the loud, the loud cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the u-pon the loud cym-bals. Let e-ve-ry thing that hath breath praise the Lord, praise the

Handwritten musical score for "O praise God in his holiness" by White. The score is written on ten staves, with lyrics "Lord." and "So be it, so be it" repeated across the measures. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols like notes, rests, and accidentals.

* Peterhouse, Cambridge from bar 29

praise him u-pon the lute and harp. Praise him in the cym — bals and dan — ces,

praise him u-pon the lute and harp. Praise —

praise him u-pon the lute and harp. Praise him in the cym — bals and dan — ces

praise him u-pon the lute and harp. Praise —

praise him u-pon the lute and harp. Praise him in the cym — bals and dan — ces,

praise him u-pon the lute and harp. Praise —

praise him u-pon the lute and harp. Praise him in the cym — bals and dan — ces,

praise him u-pon the lute and harp. Praise —

and dan—ces. Praise

— him in the cym — bails and dan—ces

and dan—ces Praise

— him in the cym — bails and dan—ces

and dan—ces Praise

— him in the cym — bails and dan—ces

and dan—ces Praise

— him in the cym — bails and dan—ces

and dan—ces Praise

— him in the cym — bails and dan—ces

[4-part version]

Cantus

Medius

Altus

Tenor

Bassus

Bass

O praise God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, O praise

O praise God in his ho-li-ness, in his ho-li-ness

O praise God in his ho-li-ness, his ho-li-

O praise God in his ho-li-

5

God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, praise him in the fir-ma-ment of his power

O praise God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, praise him in the fir-ma-ment

-ness, O praise God in his ho-li-ness, his ho-li-ness, praise him in the fir-

-ness, O praise God in his ho-li-ness, praise

Praise him

Praise him in the cym-bals and dan-

Praise him in the cym-bals and dances, the cym-bals and dan-